

THE
Primary Song Book

INCLUDING MARCHES AND VOLUNTARIES

Margaret H. Stromness

Our beloved mother, grandmother, great-grandmother and friend, Margaret Stoll Hayes Stromness, age 88, passed away Friday, February 24, 1984, in a local nursing home.

She was born to John McMillan and Eliza Stoll Hayes, December 6, 1895, in Salt Lake City. She was raised and educated in Salt Lake City, where she graduated from the University of Utah. She married Paul Norman Stromness, in the Salt Lake LDS Temple, November 12, 1919. Norman was an engineer and preceded her in death in 1959. Margaret was active in her Church and served on the Primary General Board for 18 years. As well as serving as Stake Primary President of the Granite Stake also the Primary President of the Nibley Park Ward. Active Temple worker. She taught Elementary School for 5 years at the Dilworth School.

Survivors: two sons and their wives, Grant Hayes Stromness and wife, Ruth, Norman Robert Stromness and wife Inga, all of Salt Lake City; nine grandchildren; 18 great-grandchildren.

Funeral services will be held at the Grant 6th Ward, 3470 South 1300 East, Monday, 11:00 a.m. Friends may call Sunday, 6:00-8:00 p.m. at the Mackay-Cottonwood Mortuary, 4670 Highland Drive and one hour prior at the Ward on Monday. In lieu of flowers donations are suggested by Margaret, to be given to the Primary Children's Medical Center.

T 2/25

N32/25



Presented by Nibley Park
Primary to Elenor Johnson
for perfect attendance
during 1926-27.

2351 E. 17th So.

Eleanor Richmond

2501 8 10 11
James W. H. H.

THE PRIMARY SONG BOOK

Including Marches
and Voluntaries



PUBLISHED BY THE
GENERAL BOARD OF PRIMARY ASSOCIATIONS
SALT LAKE CITY, UTAH

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Including Marches
and Voluntaries



Press of
Zion's Printing and Publishing Company
Independence, Jackson County, Mo.

PREFACE.

THE PRIMARY SONG BOOK contains a number of old and loved songs as well as many that are new. The new ones have been selected with care for the particular needs of the associations and need only to be known to become favorites with the boys and girls who will learn and sing them. Many of the songs have been contributed by our own musicians. To them have been added selected songs, including a number of valuable copyrighted ones.

Marches and voluntaries have been included, simple in composition for the use of young organists and suitable for the needs of the associations.

Grateful acknowledgment is extended to those who have contributed to make this collection a success. We believe the Primary Associations will find pleasure and satisfaction in the use of THE PRIMARY SONG BOOK.

The General Board of Primary Associations.

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[illegible]

No. 2

Jesus Bids Us Shine.

A. C. SMYTH.

Semplice - not fast.

Je-sus bids us shine With a clear, pure light,
Je-sus bids us shine, First of all for Him,

Like a lit-tle can-dle Burning in the night,
Well He sees and knows it, If our light is dim,

Like a lit-tle can-dle Burn-ing in the night;
Well He sees and knows it, If our light is dim;

In this world is dark-ness, So we must shine,
He looks down from heav-en To see us shine,

Jesus Bids Us Shine.

You in your small cor-ner And I in mine.
stacc.
tempo
 You in your small cor-ner, And I in mine
tempo. stacc.

No. 3

As a Little Child.

C. M. VON WEBER

Moderato.


1 As a lit-tle child re-lies On a care be-yond its own.
 2 So let me, a child re-ceive What to-day Thou shalt pro-vide,
 3 Qui-et, Lord, my fro-ward heart, Make me lov-ing, meek, and mild.
 Knows be-neath its fa-ther's eyes, It is nev-er left a-lone
 Calm-ly to Thy wisdom leave What to-mor-row may be-tide.
 Up-right, sim-ple, free from art, Make me as a lit-tle child

No. 4

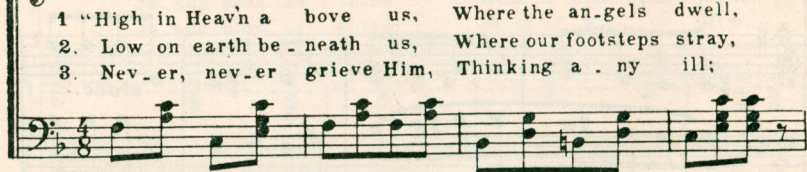
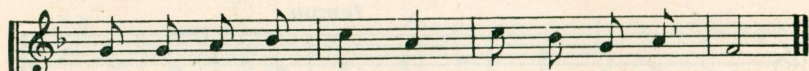
Children's Morning Song.

L. DALTON.


Arr E. BEESLEY



1 "High in Heav'n a bove us, Where the an-gels dwell,
2. Low on earth be-neath us, Where our footsteps stray,
3. Nev-er, nev-er grieve Him, Thinking a-ny ill;

God will ev-er love us, If we serve Him well."
God can hear and see us, Night as well as day.
Ev-er try to please Him, Do-ing His good will.




No. 5

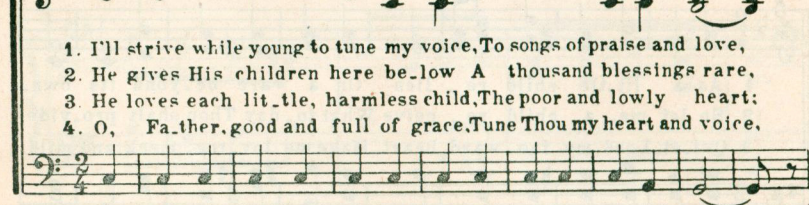

Hymn of Praise.

E. STEPHENS.

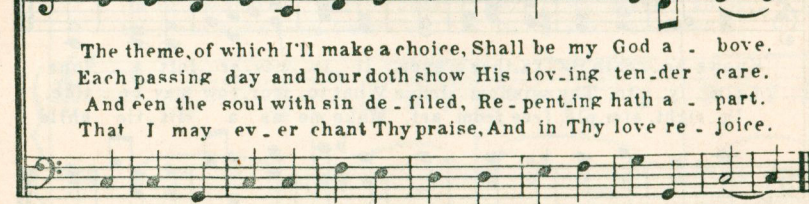
ALFRED PETERSON.



1. I'll strive while young to tune my voice, To songs of praise and love,
2. He gives His children here be-low A thousand blessings rare,
3. He loves each lit-tle, harmless child, The poor and lowly heart;
4. O, Fa-ther, good and full of grace, Tune Thou my heart and voice.

The theme, of which I'll make a choice, Shall be my God a-bove.
Each passing day and hour doth show His lov-ing ten-der care.
And e'en the soul with sin de-filed, Re-pent-ing hath a-part.
That I may ev-er chant Thy praise, And in Thy love re-joice.



No. 6

Because He Loves Me So.

Words selected.

H. H. PETERSEN.



1. I love to hear the sto-ry, Which an-gel voic-es tell,
2. I'm glad my bless-ed Sav-ior Was once a child like me
3. To sing His love and mer-cy, My sweet-est songs I'll raise,



How once the King of glo-ry Came down on earth to dwell;
To show how pure and ho-ly His lit-tle ones might be;
And though I can-not see Him, I know He hears my praise!



I am both weak and err-ing, But this I sure-ly know,
And if I try to fol-low His foot-steps here be-low,
For He has kind-ly promised That I shall sure-ly go,



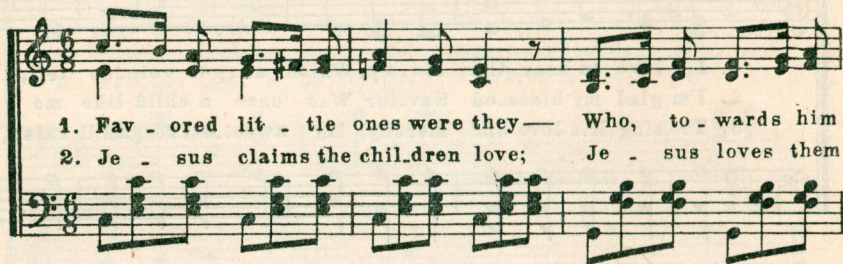
The Lord came down to save me, Be-cause He loves me so.
He nev-er will for-get me, Be-cause He loves me so.
To dwell a-mong His an-gels, Be-cause He loves me so.



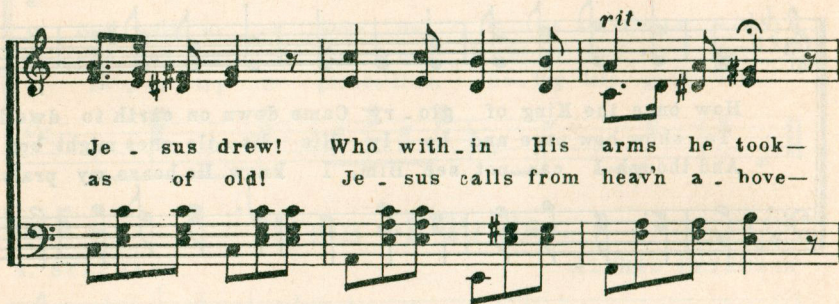
No. 7 Let the Little Children Come.

EMILY HILL WOODMANSEE.

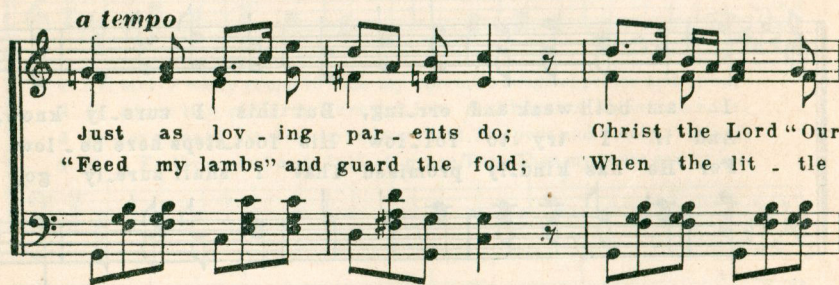
J. J. DAYNES



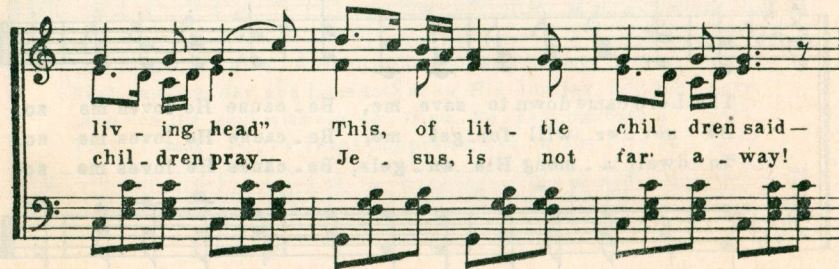
1. Fav - ored lit - tle ones were they — Who, to - wards him
2. Je - sus claims the chil - dren love; Je - sus loves them



Je - sus drew! Who with - in His arms he took —
as of old! Je - sus calls from heav'n a - bove —



Just as lov - ing par - ents do; Christ the Lord "Our
"Feed my lambs" and guard the fold; When the lit - tle



liv - ing head" This, of lit - tle chil - dren said —
chil - dren pray — Je - sus, is not far a - way!

Let the Little Children Come.

rit.

a tempo



"Such, shall of My king-dom be Suf-fer them to come to me."
Je-sus, wants the chil-dren near, List-en to His words so clear.

CHORUS



List-en! to the Sav-ior's plea, Let the chil-dren



come to me; Let the lit-tle chil-dren come,



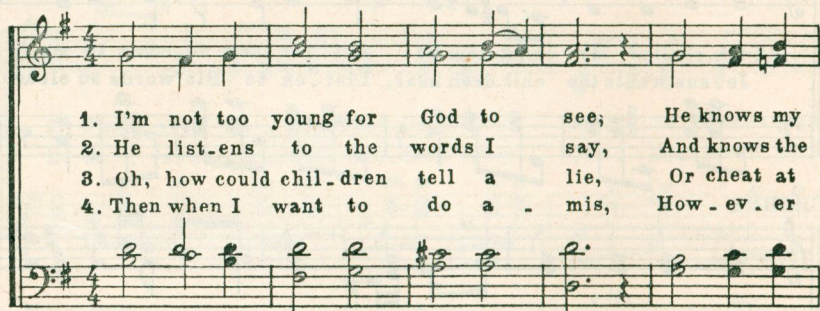
chil-dren come, Come to me, come to me.
Come to me,



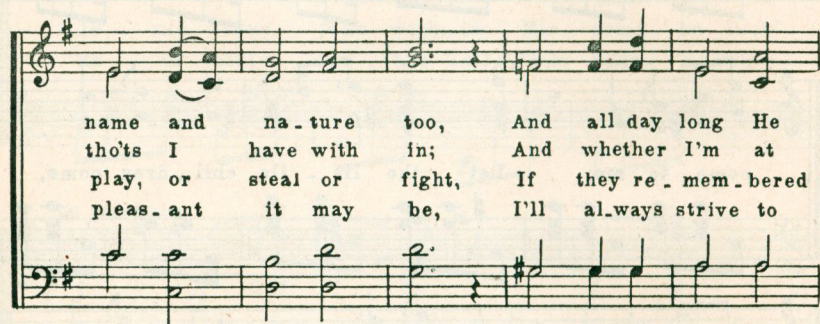
Come to me, come to me, Let the lit-tle
Come to me, come to me,

No. 8 I'm Not Too Young for God to See

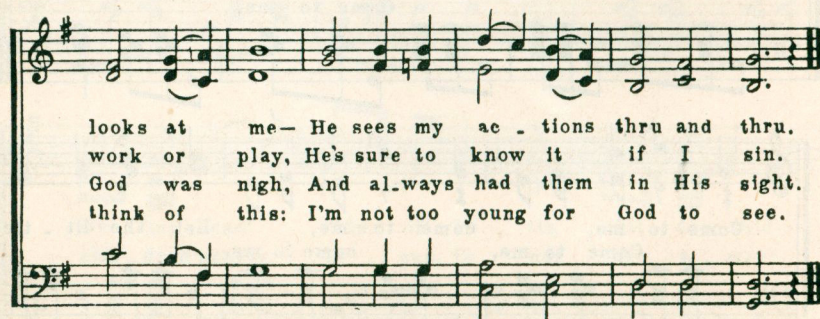
ALVIN A. BEESLEY.



1. I'm not too young for God to see; He knows my
2. He list-ens to the words I say, And knows the
3. Oh, how could chil-dren tell a lie, Or cheat at
4. Then when I want to do a mis, How-ev-er



name and na-ture too, And all day long He
tho'ts I have with in; And whether I'm at
play, or steal or fight, If they re-mem-bered
pleas-ant it may be, I'll al-ways strive to

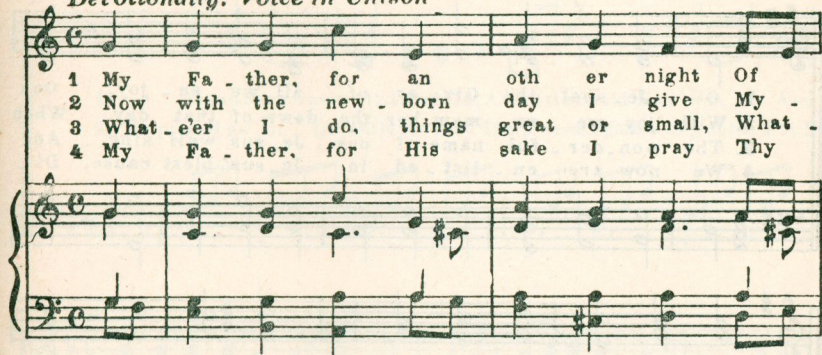


looks at me— He sees my ac-tions thru and thru.
work or play, He's sure to know it if I sin.
God was nigh, And al-ways had them in His sight.
think of this: I'm not too young for God to see.

No. 9 My Father, for Another Night.

REV SIR HENRY W. BAKER, Bart
Devotionally. Voice in Unison

A. C. SMYTH.



1 My Fa - ther, for an oth er night Of
2 Now with the new - born day I give My -
3 What - e'er I do, things great or small, What -
4 My Fa - ther, for His sake I pray Thy



qui - et sleep and rest, For all the joy of
self a - new to Thee, That as Thou will - est
e'er I speak or frame, Thy glo - ry may I
child ac - cept and bless; And lead me by Thy

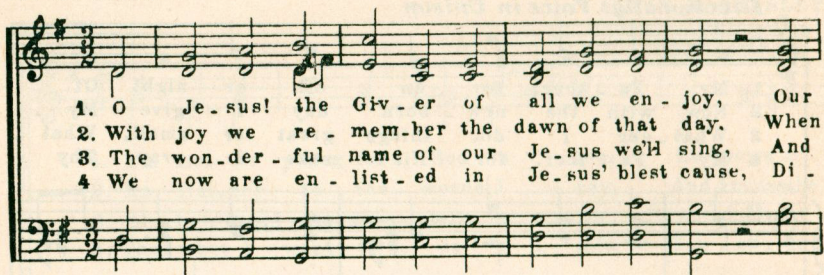


morn - ing light, Thy Ho - ly name be blest.
I may live, And what Thou will - est be.
seek in all, Do all in Je - sus' name
grace to - day, In paths of right - eous - ness.

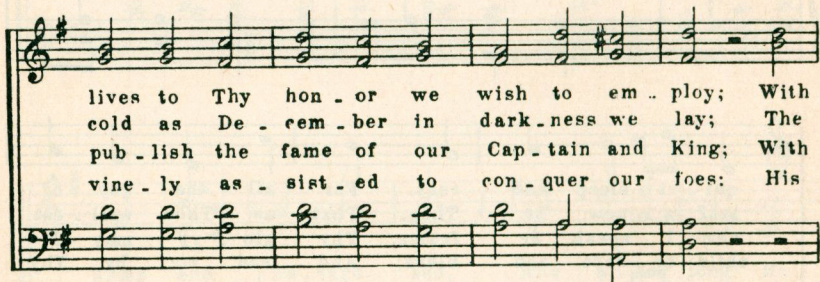
No. 10 Oh Jesus! the Giver of All We Enjoy.

W. W. PHELPS

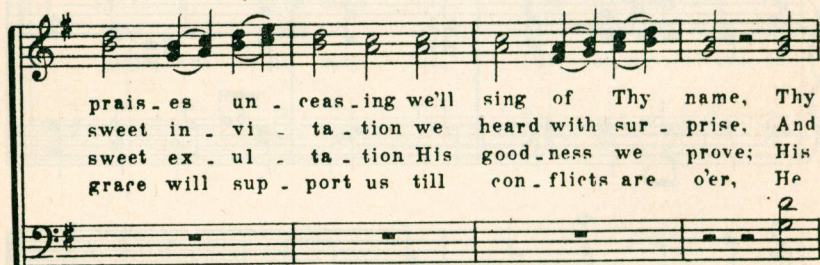
H. H. PETERSEN.



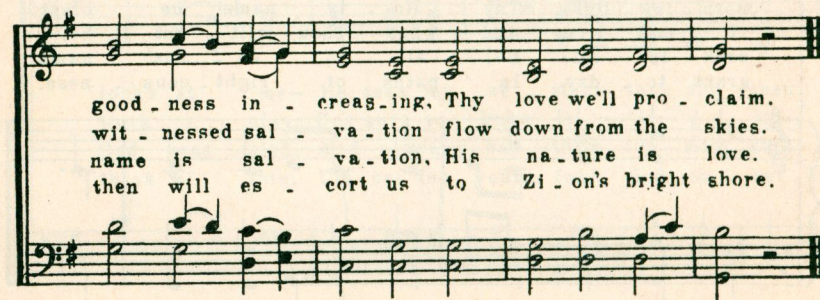
1. O Je-sus! the Giv-er of all we en-joy, Our
2. With joy we re-mem-ber the dawn of that day. When
3. The won-der-ful name of our Je-sus we'll sing, And
4. We now are en-list-ed in Je-sus' blest cause, Di-



lives to Thy hon-or we wish to em-ploy; With
cold as De-cem-ber in dark-ness we lay; The
pub-lish the fame of our Cap-tain and King; With
vine-ly as-sist-ed to con-quer our foes: His



prais-es un-ceas-ing we'll sing of Thy name, Thy
sweet in-vi-ta-tion we heard with sur-prise, And
sweet ex-ul-ta-tion His good-ness we prove; His
grace will sup-port us till con-flicts are o'er, He

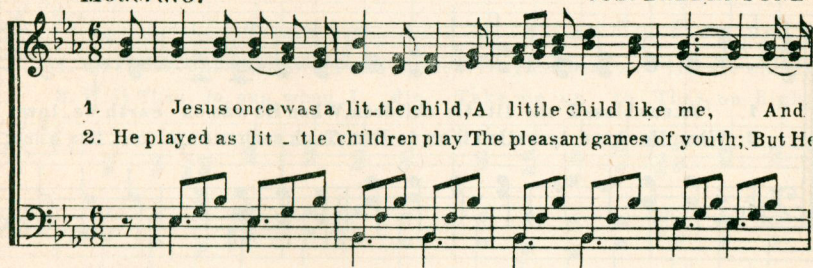


good-ness in-creas-ing, Thy love we'll pro-claim.
wit-nessed sal-va-tion flow down from the skies.
name is sal-va-tion, His na-ture is love.
then will es-cort us to Zi-on's bright shore.

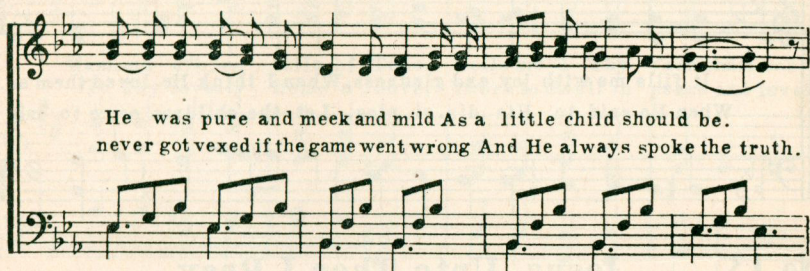
No. 11 Jesus Once Was a Little Child.

Moderato.

JOS. BALLANTYNE



1. Jesus once was a lit_tle child, A lit_tle child like me, And
2. He played as lit - tle children play The pleasant games of youth; But He



He was pure and meek and mild As a lit_tle child should be.
never got vexed if the game went wrong And He always spoke the truth.

CHORUS



So lit_tle chil - dren, Let's you and I,

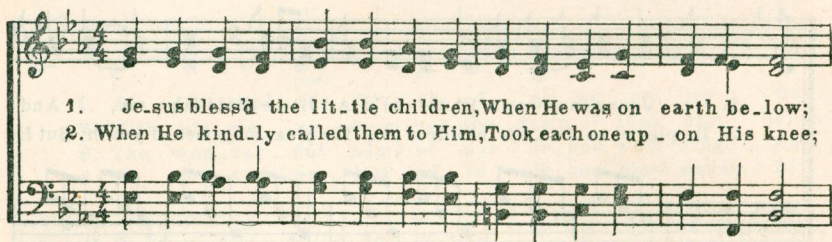


Try to be like Him, Try, try, try.

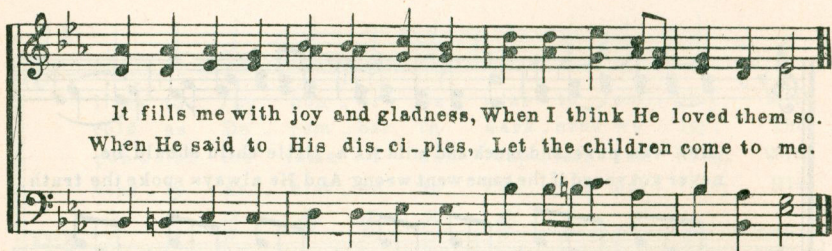
No. 12

Jesus Blessed the Children

ALVIN A. REESLEY



1. Je-sus bless'd the lit-tle children, When He was on earth be-low;
 2. When He kind-ly called them to Him, Took each one up - on His knee;



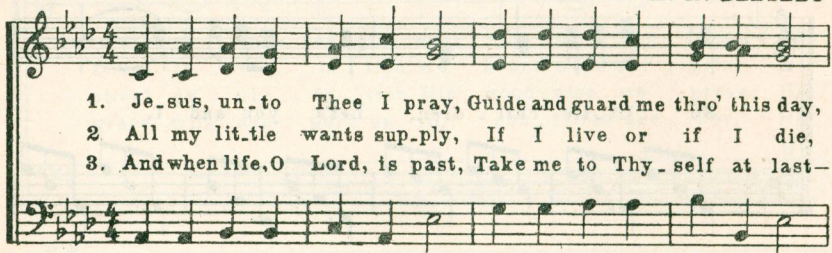
It fills me with joy and gladness, When I think He loved them so.
 When He said to His dis-ci-ples, Let the children come to me.

No. 13

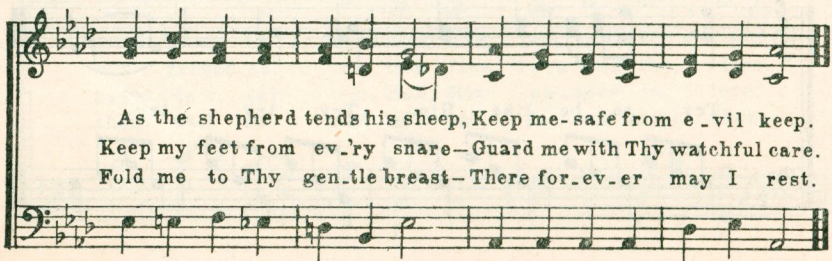
Jesus, Unto Thee I Pray.

E. B. FERGUSON.

A. A. BEESLEY



1. Je-sus, un-to Thee I pray, Guide and guard me thro' this day,
 2. All my lit-tle wants sup-ply, If I live or if I die,
 3. And when life, O Lord, is past, Take me to Thy-self at last-



As the shepherd tends his sheep, Keep me-safe from e-vil keep.
 Keep my feet from ev-'ry snare-Guard me with Thy watchful care.
 Fold me to Thy gen-tle breast-There for-ev-er may I rest.

No. 14 Jesus Thou Art Sweet and Mild.

JOHN NICHOLSON

JOS J DAYNES.

1. Je-sus, Thou art sweet and mild, Wilt Thou hear a lit-tle child?

2. Wilt Thou, Je-sus, when I die, Take me up to Thee, on high;

Mam-ma oft-en tells of Thee, Tells me I Thy face shall see.
To Thy love-ly home a-bove, There to dwell in peace and love?

If I seek to wor-ship Thee, Say, O Lord, that You love me.
Je-sus, let Thy blessing flow To my loved ones, here be-low,

And if I Thy name shall praise And o-bey Thee all my days.
That they too may wor-thy be To for-ev-er dwell with Thee.

No. 15 Come Join With Me to Sing and Praise.

Arr. by ALVIN A. BEESLEY

1. Come, join with me to sing and praise Our
 2. The win - ter hid them deep in snow, And
 3. And let us mix our voice - es gay, With
 4. The birds can flut - ter free and wild, And

Heav'n - ly Fa - ther's care, Who gave to Na - ture
 held the brook - let long; But now it danc - es
 Na - ture's mer - ry tone; Our Mak er gave not
 sing the live - long day; To us a - lone our

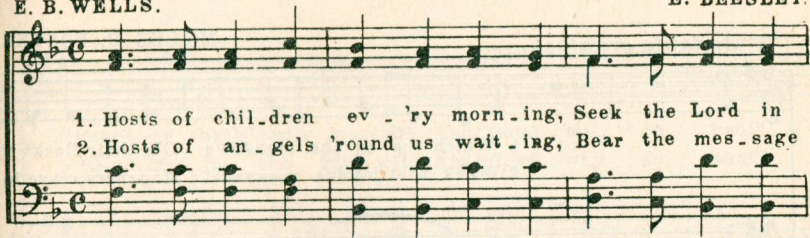
poco rit.
 all her pow'r, And made the world so fair. . .
 as it goes, To rob - in's mer - ry song. . .
 mu - sic sweet To birds and brooks a lone. . .
 Fa - ther gave A voice to praise and pray. . .
poco rit.

No. 16

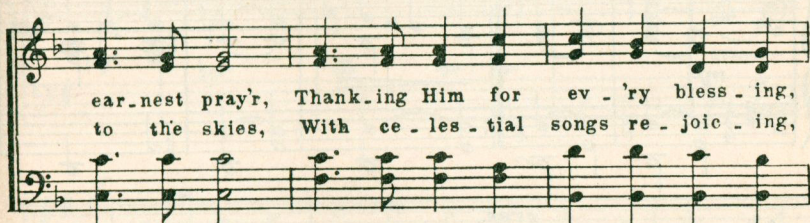
Our Children.

E. B. WELLS.

E. BEESLEY.

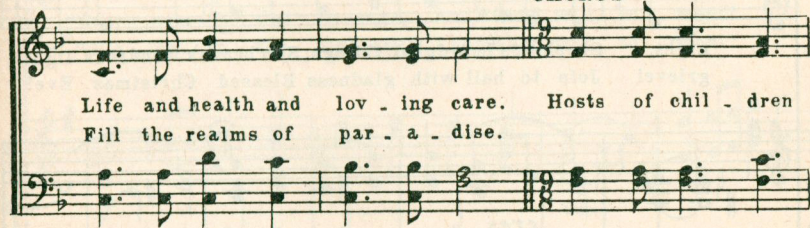


1. Hosts of chil-dren ev - 'ry morn-ing, Seek the Lord in
2. Hosts of an - gels 'round us wait-ing, Bear the mes-sage



ear-nest pray'r, Thank-ing Him for ev - 'ry bless-ing,
to the skies, With ce - les - tial songs re - joic - ing,

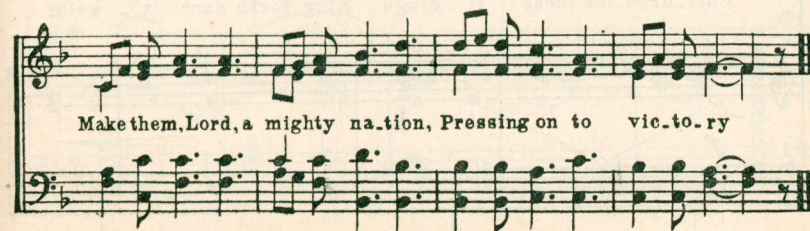
CHORUS



Life and health and lov - ing care. Hosts of chil - dren
Fill the realms of par - a - dise.



seek sal - va - tion, Ev - er faith - ful may they be;



Make them, Lord, a mighty na-tion, Pressing on to vic-to-ry

No. 17

Christmas Eve.

Andante grazioso.

MYLES B. FOSTER.

1. Watch ing in the meadows O'er their flocks by
2. Hark, that joyous message! Mourners, cease to

night, Shepherds heard glad tidings, Saw heav'n's wondrous light!
grieve! Join to hail with gladness Blessed Christmas Eve!

Hal - le - lu - jahs heard they From the An - gels then —
Chil - dren, let those ti - dings Ring forth once a - gain:

Christmas Eve.

“Peace on earth” their message, And “Good - will to men!”
“Glo - ry in the high-est,” And “Good - will to men!”

“Peace on earth” their message, And “Good-will to men!”
“Glo - ry in the high-est!” And “Good-will to men!”

dim. “Peace on earth, Peace on earth.” *D. S.*

No. 18 A Stranger Star O'er Bethlehem.

ORSON F. WHITNEY' (Song for Christmas.)

EDWIN F. PARRY.

1. A stran - ger star o'er Beth - le - hem Shot
2. He wan - dered thro' the faith - less world, A
3. He wept o'er doomed Je - ru - sa - lem, Her

p

The first system of the musical score is in G major (one sharp) and 4/4 time. It consists of a vocal melody line and a piano accompaniment. The vocal line begins with a quarter note G, followed by a half note A, a quarter note B, and a half note C. The piano accompaniment starts with a half note G in the right hand and a half note E in the left hand. The system concludes with a double bar line.

down its sil - ver ray, Where, cra - dled in a
Prince in shep. herd's guise; He called His scat - tered
tem - ple, walls and tow'rs; O'er pal - a - ces where

The second system continues the musical score. The vocal line features a half note G, a quarter note A, a half note B, and a half note C. The piano accompaniment continues with a half note G in the right hand and a half note E in the left hand. The system concludes with a double bar line.

man - ger's fold, A · sleep - ing in - fant lay
flock, but few The voice would rec - og - nize
rec - reant priests U - surped un - hal - lowed pow'rs;

The third system concludes the musical score. The vocal line features a half note G, a quarter note A, a half note B, and a half note C. The piano accompaniment continues with a half note G in the right hand and a half note E in the left hand. The system concludes with a double bar line.

A Stranger Star O'er Bethlehem.

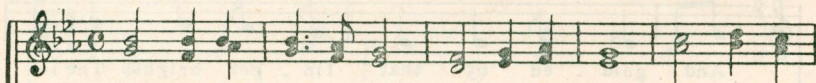
mf

And guid - ed by that fin - ger bright, The
For minds up - borne by hol - low pride, Or
"I am the Way of Life and Light!" A -

O - rient sag - es bring Rare gifts of myrrh and
dimmed by sor - did lust, Ne'er look for kings in
las! 'twas heed - ed not - Ig - nored Sal - va - tion's

frank - in - cense, To hail the new - born King.
beg - gar's garb - For dia - monds in the dust.
mes - sage, spurned The won - drous truths He taught.

Words and Music by E. STEPHENS.



1. We ev - er pray for thee, our Prophet dear, That God will
2. We ev - er pray for thee, with all our hearts, That strength be
3. We ev - er pray for thee, with fervent love, And as the



give to thee com - fort and cheer; As the ad - vanc - ing years
giv - en thee to do thy part, To guide and counsel us
children's pray'r is heard a - bove, Thou shalt be ev - er blest,



fur - row thy brow, Still may the light within shine bright as
from day to day, To shed a ho - ly light a - round our
and God will give All that is meet, or best, while thou shalt



now. Still may the light with - in shine bright as now.
way, To shed a ho - ly light a - round our way.
live, All that is meet, and blest, while thou shalt live.



1. My light is but a lit_tle one, My light of faith and
 2. I may not hide my lit_tle light, The Lord has told me
 3. Oh, lit_tle light shine on, shine on, In this dark heart of

pray'r; But lo! it glows like God's great sun, For
 so; 'Tis giv - en me to keep in sight That
 mine; Un - til an - oth - er soul be drawn To

CHORUS

it was light.ed there.
 all may see it glow. Shine on, shine on.
 seek the light di - vine.

Shine on bright and clear; Shine on, shine on, the day is near

No. 21 Earth's Fairest Flowers:

EDITH SANFORD TILLOTSON

C. HAROLD LOWDEN

Brightly. M. ♩ - 108.



1. Fair-er than the flow'rs that bloom before us, Brighter than the
2. Fair-er are the fac-es rais'd in singing, Brighter are the
3. Fair-est flow'rs of earth, God's loyal children, Brightest buds of



blossoms gathered near, Dear-er to the Fa-ther
eyes with love a - glow, Dear-er are the lips, sweet
prom-ise, in His sight, Dear-est of His works, to



watching o'er us, Are His human flow'rs, the children here.
prais-es bring-ing, Than the choicest flow'rs that ev-er grow.
our Cre - a - tor, Kept with tender care, with roy-al might.



Earth's Fairest Flowers.

CHORUS

First system of musical notation, measures 1-4. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter rest, followed by quarter notes G4, A4, B4, and A4. The bass staff provides harmonic support with chords. The dynamic marking *mp* is placed below the treble staff. The lyrics "Fairest flow'rs, blooming in the garden of our" are written below the staves.

mp

Fairest flow'rs, blooming in the garden of our

Second system of musical notation, measures 5-8. The melody continues with quarter notes G4, A4, B4, and A4. The bass staff continues with harmonic support. The dynamic marking *mp* is placed below the treble staff. The lyrics "King di - vine, Fair - est flow'rs" are written below the staves.

King di - vine, Fair - est flow'rs *mp*

Third system of musical notation, measures 9-12. The melody continues with quarter notes G4, A4, B4, and A4. The bass staff continues with harmonic support. The lyrics "grow - ing in - to beau - ty when His glo - ries shine," are written below the staves.

grow - ing in - to beau - ty when His glo - ries shine,

Fourth system of musical notation, measures 13-16. The melody continues with quarter notes G4, A4, B4, and A4. The bass staff continues with harmonic support. The lyrics "what a precious garland to our Lord we bring, Fairest flow'rs," are written below the staves.

what a precious garland to our Lord we bring, Fairest flow'rs,

Fifth system of musical notation, measures 17-20. The melody continues with quarter notes G4, A4, B4, and A4. The bass staff continues with harmonic support. The dynamic marking *rit.* is placed above the treble staff. The lyrics "fairest flow'rs, Blooming in the gar - den of our King." are written below the staves.

rit.

fairest flow'rs, Blooming in the gar - den of our King.

No. 22 Little Knees Should Lowly Bend.

Words selected.

A. C. SMYTH.

Andante mf

1. Lit-tle knees should lowly bend, Lit-tle knees should lowly bend,
 2. Lit-tle tongues should speak the truth Little tongues should speak the truth,

mf *cres. f*

At the hour of prayer, At the hour of prayer;
 Without fear or halt; Without fear or halt;

mf *cres. f*

mf

Little tho'ts to heav'n as-cend, To our Fa-ther there,
 Lit-tle lips should ne'er be loth, To con-fess a fault,

mf

Little Knees Should Lowly Bend.

cres. f. dim.

Little tho'ts to heav'n ascend, To our Fa-ther there.
 Lit-tle lips should ne'er be loth, To con-fess a fault.

cres. f. dim.

No. 23

"Trip it Lightly."

(For a concert.)

From ROSSINI.

Arr. by A. C. SMYTH.

Sprightly. (Unison or Duettino.)

1. Trip it light-ly a - long, Singing gai-ly a song; Keeping
 2. Hap-py, hap-py are we! Full of brightness and glee, As the
 3. Not a sor-row or care, Nor a trou-ble we wear; And we

meas-ure you know, As to- geth-er we go! Trip it
 birds are that sing, On the bright days of Spring. Hap-py,
 fear not a foe, But en-joy as we go. Not a

light-ly, sing-ing gai-ly, Keeping meas-ure as we go.
 hap-py, full of brightness, As the birds are in the Spring.
 sor-row, or a trou-ble. And we fear not a .ny foe.

No. 24

Loving Shepherd.*

JANE E. LEESON.

From GOTTSCHALK. Arr. by A. C. SMYTH.

Unison. Moderato. Very tenderly.

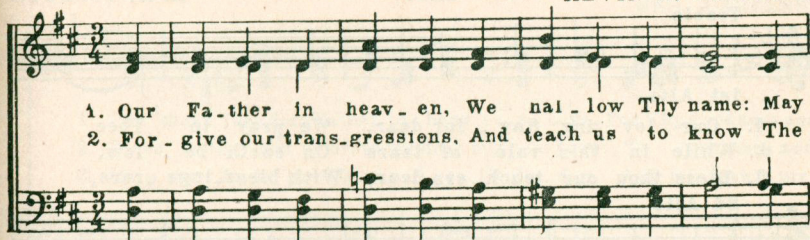
1. Lov - ing shep - herd of Thy sheep, Keep Thy
 2. Lov - ing Sav - ior Thou didst give Thine own
 3. I would praise Thee ev - 'ry day, Glad - ly
 4. Lov - ing shep - herd ev - er near, Teach Thy

lams in safe - ty, keep; Noth - ing can Thy pow'r with
 life that we might live, And the hands out - stretch'd to
 all Thy will o bey, Like Thy bless - ed ones a -
 lamb's Thy voice to hear; Suf - fer not our steps to

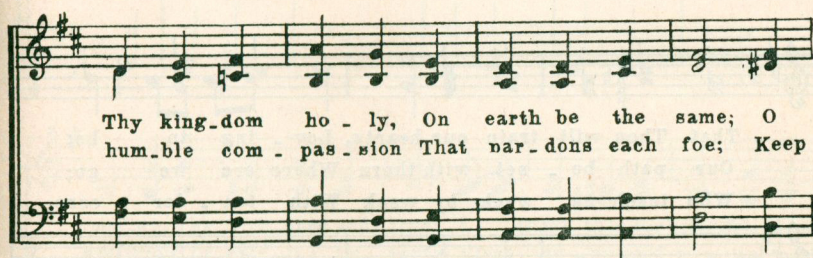
stand, None can take us from Thy hand.
 bless, Bear the cru - el nails im - press.
 bove, Hap - py in Thy pre - cious love.
 stray From the straight and nar - row way.

*This beautiful melody is well adapted to children's voices and sympathies, as well as the words. It should be sung very smoothly

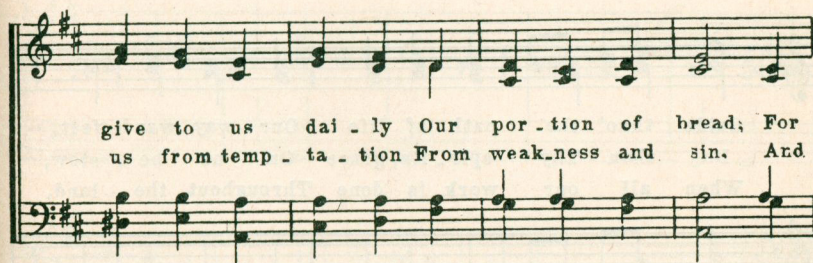
ALVIN A. BEESLEY.



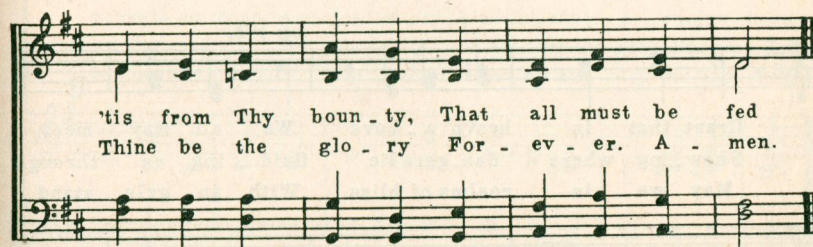
1. Our Fa-ther in heav-en, We nai-low Thy name: May
2. For-give our trans-gressions, And teach us to know The



Thy king-dom ho-ly, On earth be the same; O
hum-ble com-pas-sion That nar-dons each foe; Keep



give to us dai-ly Our por-tion of bread; For
us from temp-ta-tion From weak-ness and sin. And



'tis from Thy boun-ty, That all must be fed
Thine be the glo-ry For-ev-er. A-men.

No. 26

Our Loving Savior Dear.

H. A. T.

TRIO.

H. A. TUCKETT.

Treble

1st Alto

1. Our lov - ing Sav - ior dear, We pray to Thee,
 2. While in this vale of tears On earth be - low,
 3. Bless thou our teach - ers dear, With bless - ings rare,

2d Alto

That Thou wilt train our hearts, Lov - ing to be;
 Our path be - set with thorn Where ere we go;
 Who teach us week by week With ten - der care;

Guide thro' the path of life Our way - ward feet,
 Do thou Thy spir - its, grace On us be - stow,
 When all our work is done Throughout the land,

pp rit.

Grant that in heav'n a - bove We all may meet.
 Show - ing where dan - gers lie Guid - ing us through
 May we in realms of bliss With an - gels stand

I Thank Thee, Dear Father.

GEO. CARELESS.



1. I thank Thee, dear Father in heav-en a-bove, For Thy goodness and
2. Bless fa-ther, and comfort my dear mother's heart, To brothers and
3. Help me to be good, kind and gen-tle to-day, And mind what my



mer-cy, Thy kind-ness and love; I thank thee for home, friends and
sis-ters Thy Spir-it im-part; Bless ev-'ry good wom-an and
fa-ther and moth-er shall say; In the dear name of Je-sus, so



parents so dear, And for ev-'ry blessing that I en-joy here.
ev-'ry good man; Let peace fill the world, thru the gospel's rich plan.
lov-ing and mild, I ask Thee to bless me and keep me Thy child.



LUCY A. CLARK.

GEO. CARELESS.

Moderato.

1. Blessings on all Zi - on's chil - dren, May their
 2. Guide them with His ho - ly Spir - it, Shield them
 3. Ho - ly Fa - ther, up in hea - ven, Send thine
 4. Place a - round them God's whole ar - mor, Pure and

lit - tle feet ne'er stray From the paths of
 with His gra - cious pow - er; Then if e - vil
 an - gels from a - bove, To pro - tect these
 spot - less lead them home Un - to Him who

truth and vir - tue; Keep them in the nar - row way.
 should as - sail them, They can stand the try - ing hour.
 lit - tle jew - els, For Thy name they dear - ly love.
 wise - ly sent them To earn a place beside His throne.

Bless the Children.

CHORUS.

Bless the chil - dren, Je - sus loved them, In His

The first system of the chorus consists of a vocal line and piano accompaniment. The key signature has two flats (B-flat major). The vocal line begins with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

work they have be - gun, On - ward, on - ward

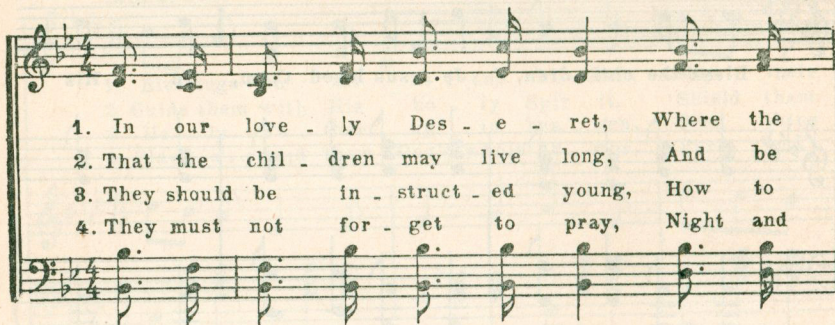
The second system continues the vocal and piano parts. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

nev - er fail; Do His bid - ding ev - ry one.

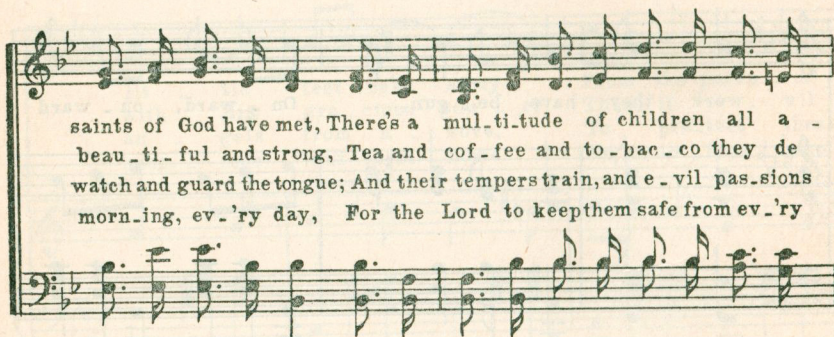
The third system concludes the chorus. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

ELIZA R. SNOW

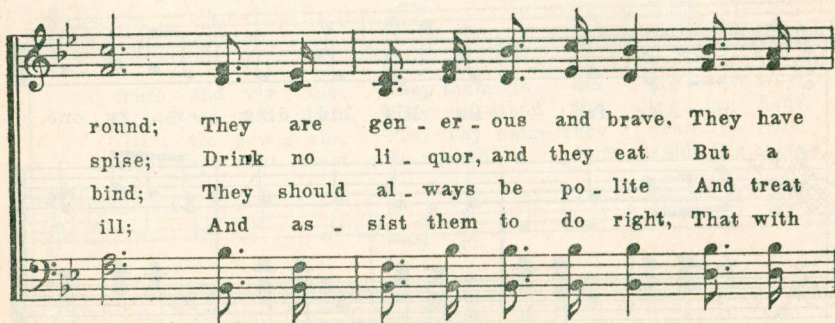
G. F. ROOT.



1. In our love - ly Des - e - ret, Where the
 2. That the chil - dren may live long, And be
 3. They should be in - struct - ed young, How to
 4. They must not for - get to pray, Night and




saints of God have met, There's a mul-ti-tude of children all a -
 beau-ti-ful and strong, Tea and cof-fee and to-bac-co they de
 watch and guard the tongue; And their temper train, and e-vil pas-sions
 morn-ing, ev-'ry day, For the Lord to keep them safe from ev-'ry




round; They are gen - er - ous and brave, They have
 spise; Drink no li - quor, and they eat But a
 bind; They should al - ways be po - lite And treat
 ill; And as - sist them to do right, That with

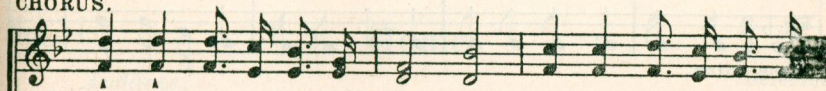
In Our Lovely Deseret.





precious souls to save, They must lis-ten and o-bey the gos-pel's sound,
ver-y lit-tle meat; They are seeking to be great and good and wise.
ev-'ry-bod-y right And in ev-'ry place be af-fa-ble and kind.
all their mind and might, They may love Him and may learn to do His will.





CHORUS.




Hark, hark, hark, 'tis children's mu-sic, Chil-dren's voic-es, O, how



sweet, When in in-no-cence and love. Like the



angels up a-bove, They with happy hearts and cheerful fac-es meet.

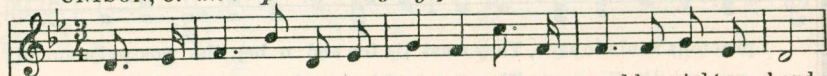


No. 30 In the Chambers of the Mountains

EMMELINE B. WELLS.

A. C. SMYTH, Feb., 1903.

UNISON, or three parts sung by following the organ score.



1. In the chambers of the mountains Are a no-ble, mighty band,
2. Hosts of children here are growing, In these mountain vales so fair;
3. Let us teach these precious children, Ev-ry precept to o-bey,
4. On-ward! be the watch-word ev-er, Per-se-vere in do-ing right;

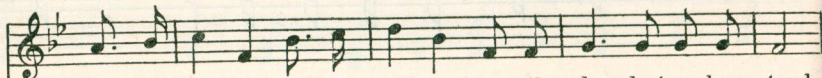


Tenor or Contralto voice.

Bass voice.



Gath'ring strength from crystal fountains, Flowing thro a chos-en land;
And their voic-es gen-tly flowing, Ech-o sweet-ly here and there;
That will tend to peace and un-ion, In that bet-ter, saf-er way;
Nev-er fal-ter children, nev-er! And your sure to win the fight;

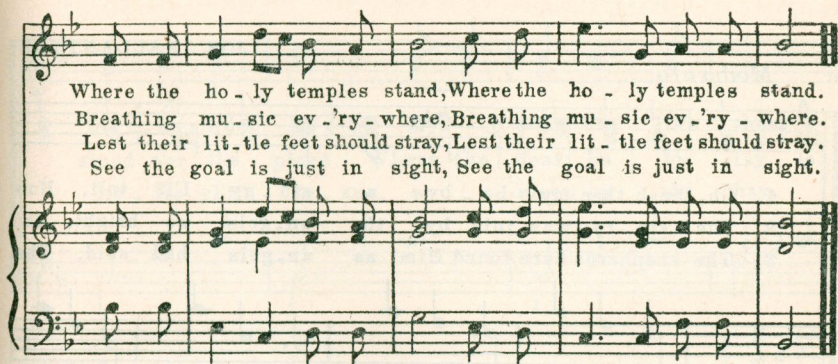


Land of Zi-on, land of Zi-on, Where the ho-ly temples stand,
Children's voic-es, children's voic-es, Breathing mu-sic ev-'ry-where,
Ev-er praising, Ev-er praising, Lest their lit-tle feet should stray,
Cour-age children, courage children, See the goal is just in sight,



Contralto.

In the Chambers of the Mountains.



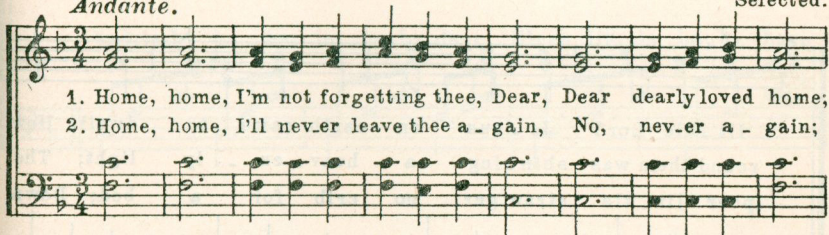
Where the ho - ly temples stand, Where the ho - ly temples stand.
Breathing mu - sic ev - 'ry - where, Breathing mu - sic ev - 'ry - where.
Lest their lit - tle feet should stray, Lest their lit - tle feet should stray.
See the goal is just in sight, See the goal is just in sight.

No. 31

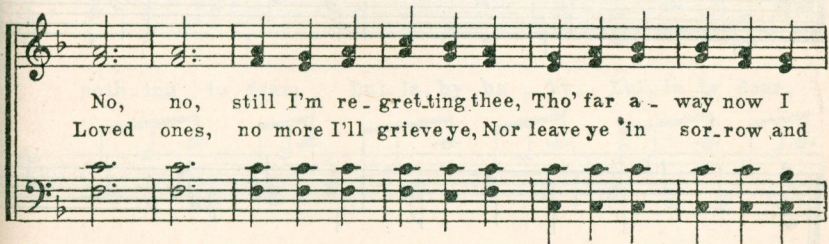
Home.

Andante.

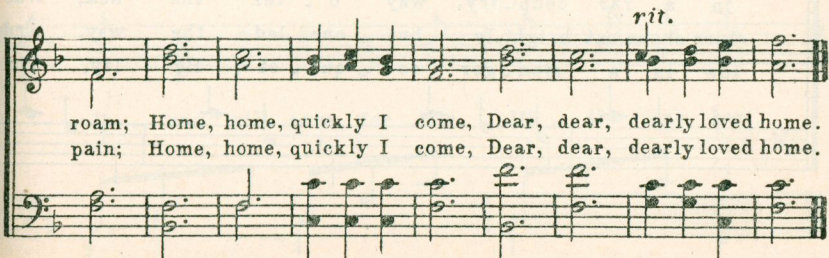
Selected.



1. Home, home, I'm not forgetting thee, Dear, Dear dearly loved home;
2. Home, home, I'll nev - er leave thee a - gain, No, nev - er a - gain;



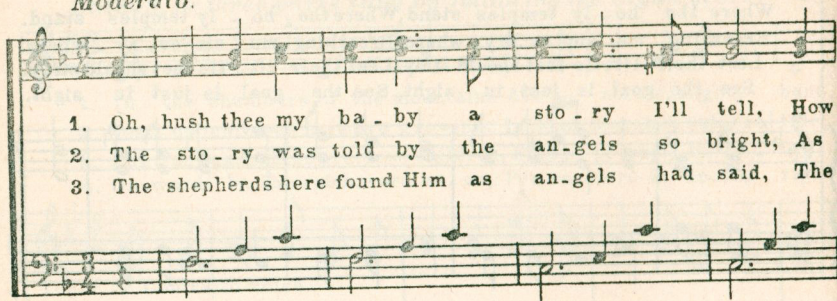
No, no, still I'm re - gretting thee, Tho' far a - way now I
Loved ones, no more I'll grieve ye, Nor leave ye 'in sor - row and



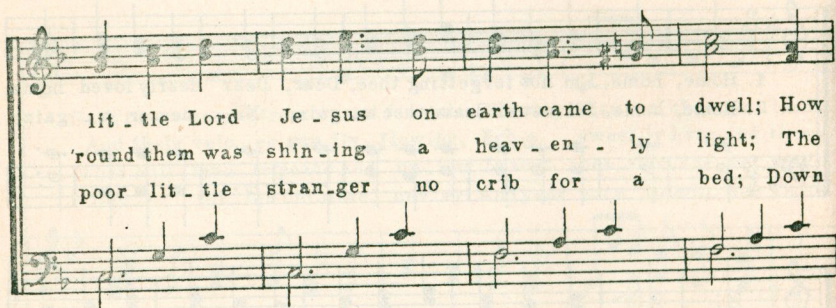
roam; Home, home, quickly I come, Dear, dear, dearly loved home.
pain; Home, home, quickly I come, Dear, dear, dearly loved home.

Christmas Cradle Song.

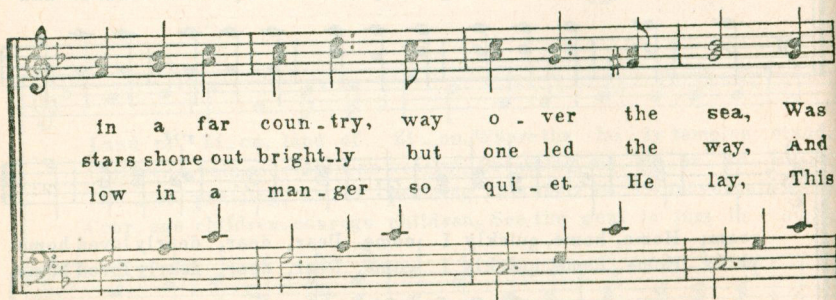
JOS. BALLANTYNE

Moderato.

1. Oh, hush thee my ba-by a sto-ry I'll tell, How
2. The sto-ry was told by the an-gels so bright, As
3. The shepherds here found Him as an-gels had said, The

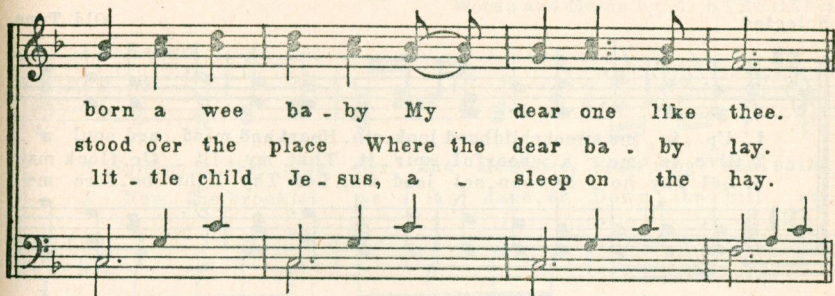


lit-tle Lord Je-sus on earth came to dwell; How
'round them was shin-ing a heav-en-ly light; The
poor lit-tle stran-ger no crib for a bed; Down



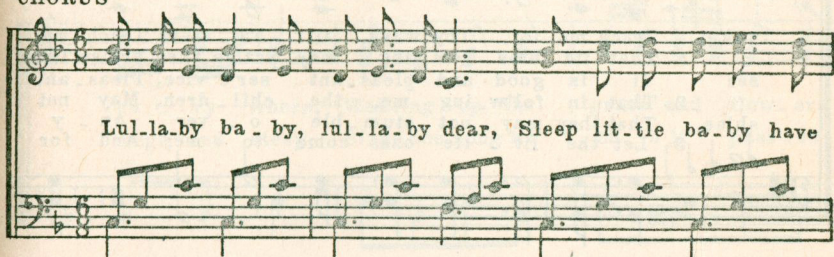
in a far coun-try, way o-ver the sea, Was
stars shone out bright-ly but one led the way, And
low in a man-ger so qui-et He lay, This

Christmas Cradle Song.

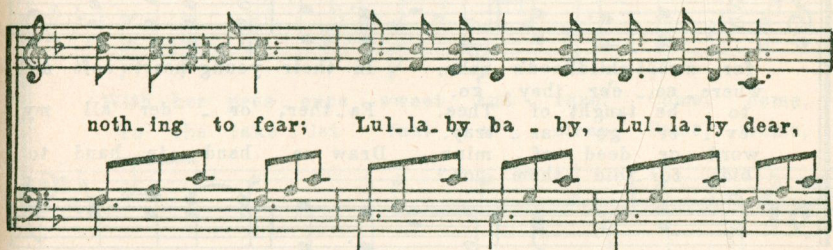


born a wee ba-by My dear one like thee.
stood o'er the place Where the dear ba-by lay.
lit-tle child Je-sus, a-sleep on the hay.

CHORUS



Lul-la-by ba-by, lul-la-by dear, Sleep lit-tle ba-by have



noth-ing to fear; Lul-la-by ba-by, Lul-la-by dear,



Je-sus will care for His lit-tle one here.

No. 33

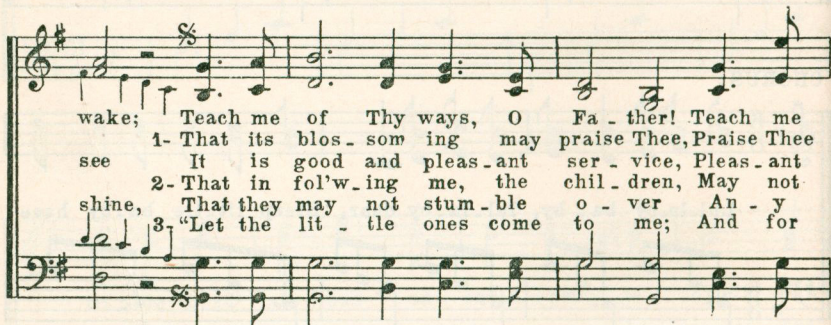
A Prayer.

Selected.

Old Tune.

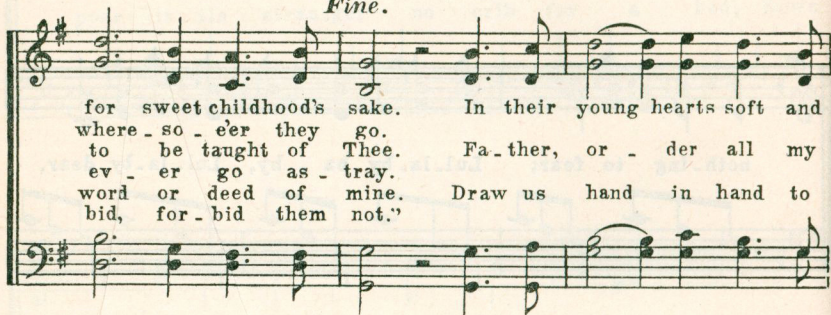


1. Up to me sweet childhood look-eth, Heart and mind and soul a -
 2. Give to me a cheerful spir-it, That my lit-tle flock may
 3. Let Thy ho-ly coun-sel lead me; Let Thy light be-fore me



wake; Teach me of Thy ways, O Fa-ther! Teach me
 1- That its blos-som-ing may praise Thee, Praise Thee
 see It is good and pleas-ant ser-vice, Pleas-ant
 2- That in folw-ing me, the chil-dren, May not
 shine, That they may not stum-ble o-ver An-y
 3- "Let the lit-tle ones come to me; And for

Fine.



for sweet childhood's sake. In their young hearts soft and
 where-so-e'er they go. Fa-ther, or-der all my
 to be taught of Thee. ev-er go as-tray.
 word or deed of mine. Draw us hand in hand to
 bid, for-bid them not."

Go back to %



ten-der, Guide my hand good seed to sow,
 foot-steps; So di-rect my dai-ly way,
 Je-sus For His words sake, un-for-got,-

Words and Music by E. STEPHENS.

Scherzo

1 Spring is trip-ping o'er the meadows, Scatt'ring sun-shine
 2. Now the brooklet as it dance-s Down the hill so

ev - 'ry where, Waking up the grass and flow-ers
 rough and steep, Sings the song as on it pass-es

With her pres-ence sweet and rare; Come, come,
 To the lake - let fast a - sleep; Come, come,

come, come, Love-ly spring so sweet and fair.
 come, come, Spring in sport a - bove thee leaps.

Waltz time.

Music by JOS. BALLANTYNE.



1. Days of sum-mer glo-ry, Days I love to see,
 2. Mead-ow, field and mount-ain Clothed in shining green.



All your scenes so bril-liant, They are dear to me;
 Lit-tle rip-pling fount-ains, Thro' the wil-lows seen;

*rit.*

Let your tho'ts be ev-er Pure as yon-der sun,
 Birds that sweet-ly war-ble, All the summer days,



Gen-tle as the breez-es When the night comes on.
 All things speak in mu-sic Their Cre-a-tor's praise.



Soft and slow.

Words and Music by E. STEPHENS.

pp

1. Leaves are fall-ing, fall-ing, fall-ing, From the trees to - day;
2. Gen-tly low'ring, low'ring, low'ring, Gath-er 'round the clouds;

sadly.

Birds are call-ing, sad-ly call-ing, Let us fly a - way
Soft - ly pour-ing, pour-ing, pouring, Snowflakes form a shroud

Faster. cres.

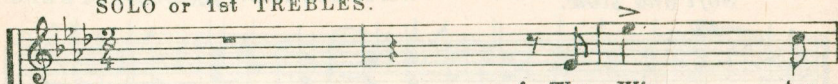
To the south, for winter's coming, Haste the insects cease their humming,
For the dear old earth to lie in, Bend-ing trees and breezes sighing,

pp

Leaves are fall-ing, birds are calling, Win-ter comes this way.
While the wea-ry world seems dying, Au-tumn gloom en - shrouds.

Words and Music by E. STEPHENS.

SOLO or 1st TREBLES.

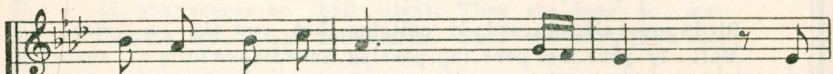


1. The Win - ter
2. Oh, bright and

CHORUS



Jing, jing-a-ling, jing, jing-a-ling, jing, jing-a-ling,



King holds rev-el-ry to-night, And
hap-py is the new-born year, And



jing, jing-a-ling, jing, jing-a-ling, jing, jing-a-ling,



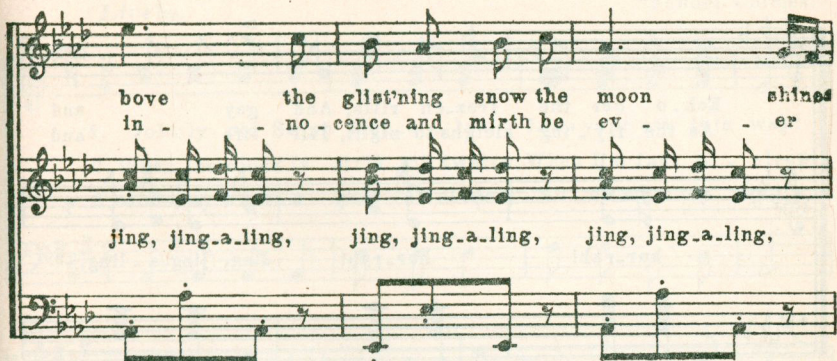
far and near the bells re-sound; A -
bright and happy time is youth; Let



Far and near the merry bells resound; Jing-a-ling, jing, jing-a-ling,
Bright and happy, happy time is youth;

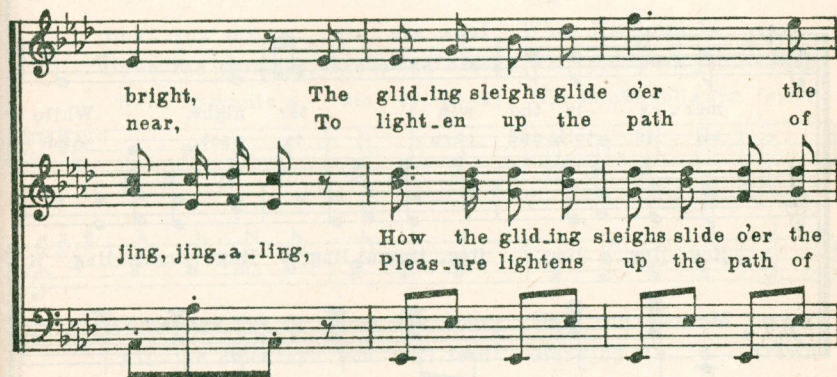


Winter.



bove the glist'ning snow the moon shines
in - - no - cence and mirth be ev - - er

jing, jing-a-ling, jing, jing-a-ling, jing, jing-a-ling,



bright, The glid-ing sleighs glide o'er the
near, To light-en up the path of

jing, jing-a-ling, How the glid-ing sleighs slide o'er the
Pleas-ure lightens up the path of



ground; Mer-ry shouts far up the hills,
truth; Glide a-long as smooth and light.

ground, Jing-a-ling, jing, jing. Hur-rah! hur-rah!
truth,

Winter.

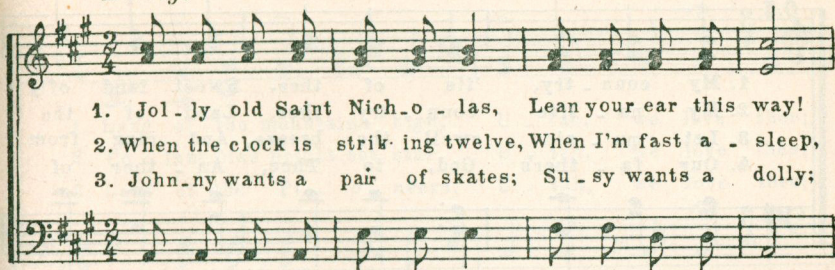
Ech-o o'er the froz-en rills, And gay and
As the fly-ing sleighs to night, Till life and
hur-rah! hur-rah! Jing, jing-a-ling,

mer-ry is the win-ter night, While
all its toil and care is past, And
jing, jing-a-ling, jing, jing-a-ling, jing, jing-a-ling,

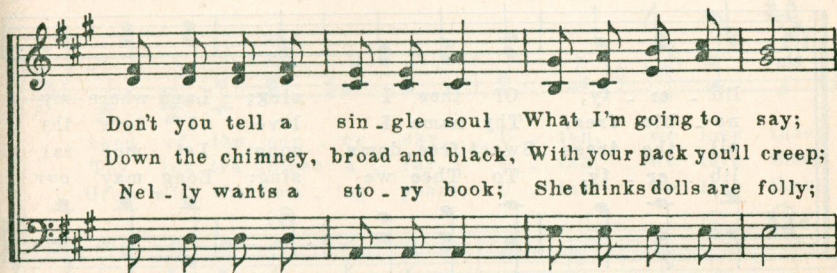
all the earth and heav'n shines bright.
end-less joy is ours at last.
All the earth and heav'n to-night is bright,
End-less joy and love is ours at last, Jing-a-ling, jing, jing.

Lively.

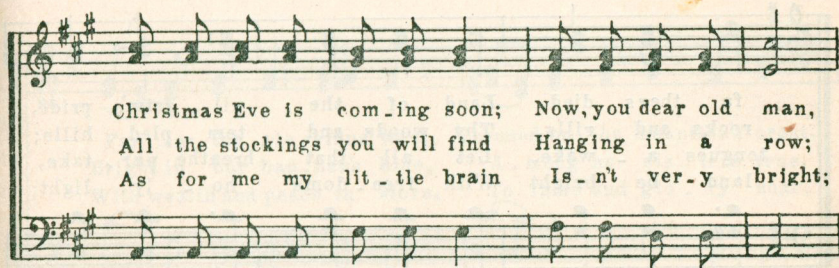
"School Chimes."



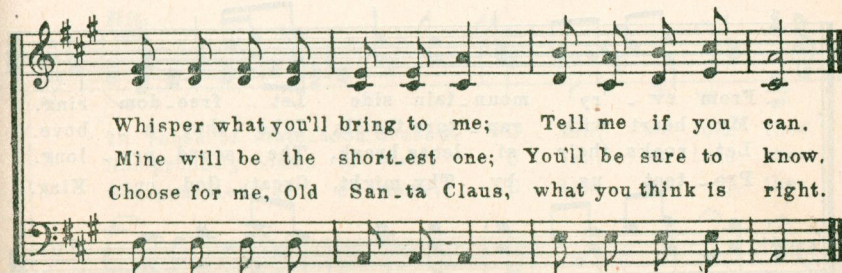
1. Jol-ly old Saint Nich-o-las, Lean your ear this way!
 2. When the clock is strik-ing twelve, When I'm fast a-sleep,
 3. John-ny wants a pair of skates; Su-sy wants a dolly;



Don't you tell a sin-gle soul What I'm going to say;
 Down the chimney, broad and black, With your pack you'll creep;
 Nel-ly wants a sto-ry book; She thinks dolls are folly;

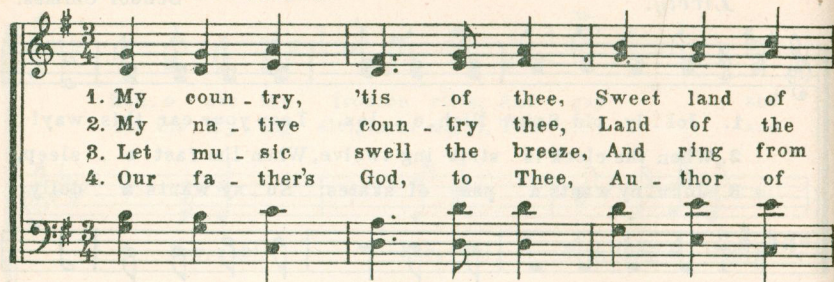


Christmas Eve is com-ing soon; Now, you dear old man,
 All the stockings you will find Hanging in a row;
 As for me my lit-tle brain Is-n't ver-y bright;

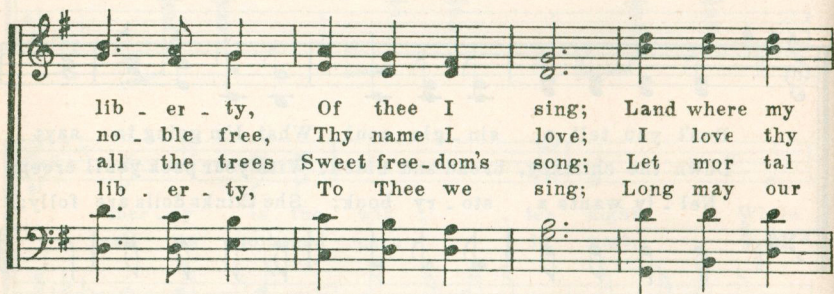


Whisper what you'll bring to me; Tell me if you can.
 Mine will be the short-est one; You'll be sure to know.
 Choose for me, Old San-ta Claus, what you think is right.

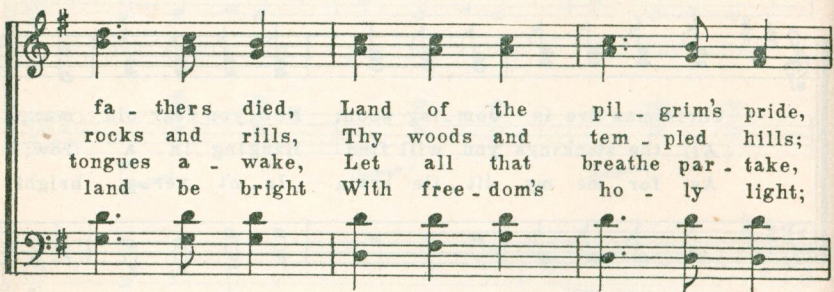
SAMUEL FRANCIS SMITH.



1. My coun - try, 'tis of thee, Sweet land of
 2. My na - tive coun - try thee, Land of the
 3. Let mu - sic swell the breeze, And ring from
 4. Our fa - ther's God, to Thee, Au - thor of



lib - er - ty, Of thee I sing; Land where my
 no - ble free, Thy name I love; I love thy
 all the trees Sweet free - dom's song; Let mor - tal
 lib - er - ty, To Thee we sing; Long may our



fa - thers died, Land of the pil - grim's pride,
 rocks and rills, Thy woods and tem - pled hills;
 tongues a - wake, Let all that breathe par - take,
 land be bright With free - dom's ho - ly light;

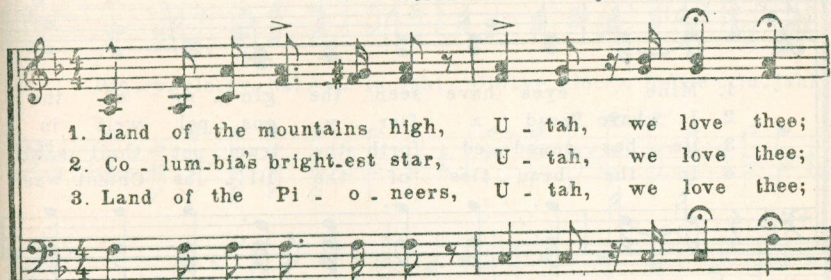


From ev - 'ry moun - tain side Let free - dom ring.
 My heart with rap - ture thrills Like that a - bove.
 Let rocks their si - lence break, The sound pro - long.
 Pro - tect us by Thy might, Great God, our King.

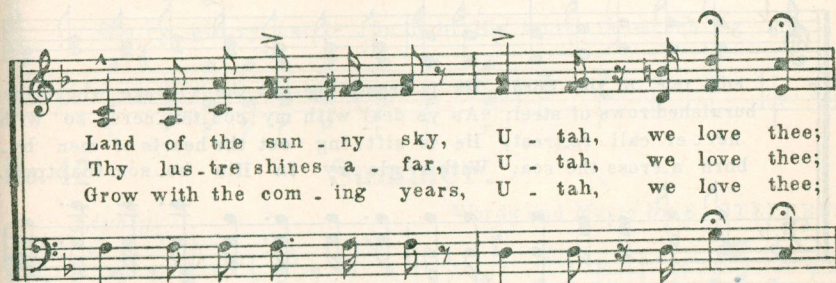
Utah, we Love Thee.

(State Song of Utah, Adopted by the Legislature, February 10, 1917.)

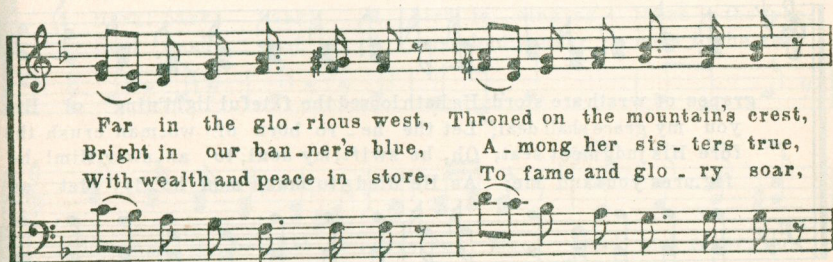
Words and Music by EVAN STEPHENS.



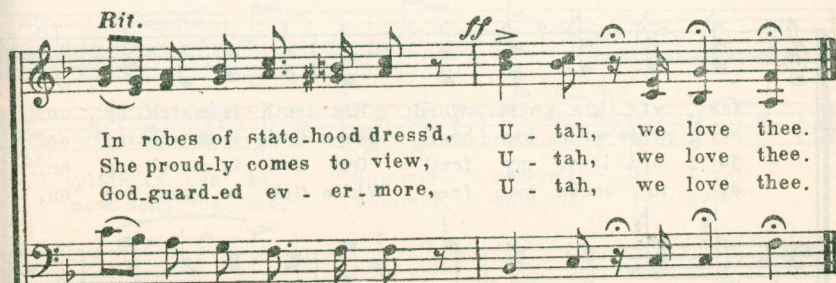
1. Land of the mountains high, U - tah, we love thee;
 2. Co - lum - bia's bright - est star, U - tah, we love thee;
 3. Land of the Pi - o - neers, U - tah, we love thee;



Land of the sun - ny sky, U - tah, we love thee;
 Thy lus - tre shines a - far, U - tah, we love thee;
 Grow with the com - ing years, U - tah, we love thee;



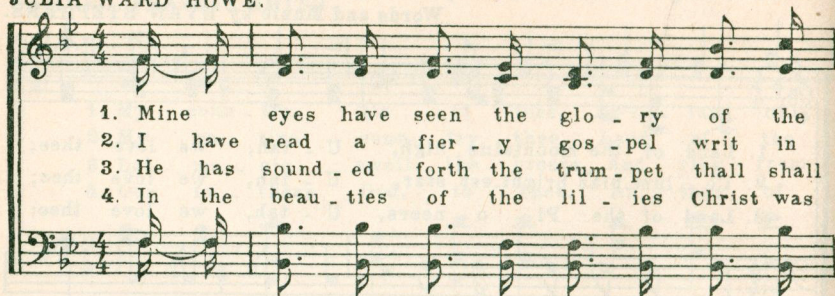
Far in the glo - rious west, Throned on the mountain's crest,
 Bright in our ban - ner's blue, A - mong her sis - ters true,
 With wealth and peace in store, To fame and glo - ry soar,



Rit. In robes of state - hood dress'd, U - tah, we love thee.
 She proud - ly comes to view, U - tah, we love thee.
 God - guard - ed ev - er - more, U - tah, we love thee.

No. 41 Battle Hymn of the Republic.

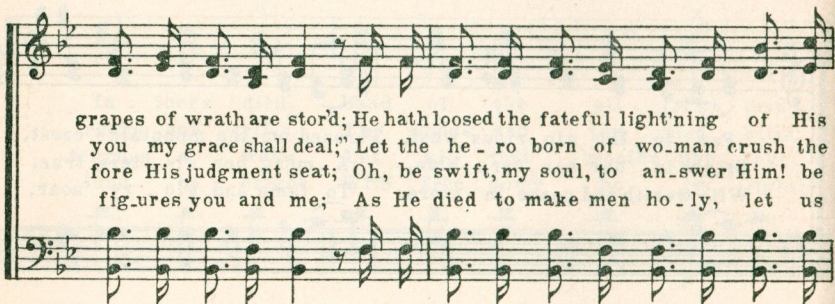
JULIA WARD HOWE.



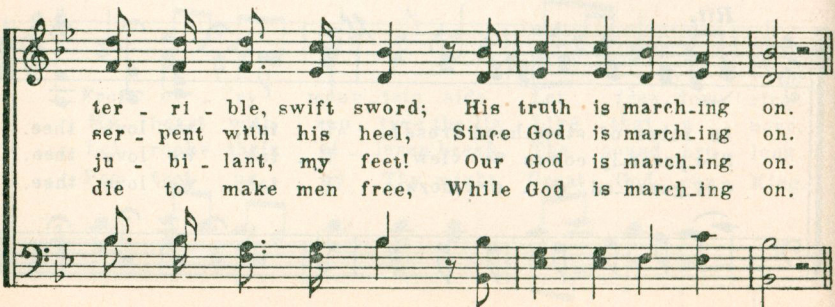
1. Mine eyes have seen the glo - ry of the
 2. I have read a fier - y gos - pel writ in
 3. He has sound - ed forth the trum - pet thall shall
 4. In the beau - ties of the lil - ies Christ was



com - ing of the Lord; He is trampling out the vintage where the
 burnished rows of steel; "As ye deal with my con - tem - ners, so with
 nev - er call re - treat; He is sift - ing out the hearts of men be -
 born a - cross the sea; With a glo - ry in His bo - som that trans.




grapes of wrath are stord; He hath loosed the fateful light - ning of His
 you my grace shall deal; "Let the he - ro born of wo - man crush the
 fore His judgment seat; Oh, be swift, my soul, to an - swer Him! be
 figures you and me; As He died to make men ho - ly, let us




ter - ri - ble, swift sword; His truth is march - ing on.
 ser - pent with his heel, Since God is march - ing on.
 ju - bi - lant, my feet! Our God is march - ing on.
 die to make men free, While God is march - ing on.

Battle Hymn of the Republic.

CHORUS.



Glo-ry, glo-ry, hal-le - lu-jah! Glo-ry, glo-ry, hal-le - lu-jah!



Glo-ry, glo-ry, hal-le - lu-jah, His truth is march-ing on.

No. 42


Summer.

Lively.


Words and Music by E. STEPHENS



1. Hark! hark! hark! A bird is singing there in the tree,
2. See! see! see! A rose-bud yonder nods to the sea,



What can it be that it says to me, Loud and clear, now
Lov-ing-ly blushes, then says to me. "Watch me o - pen,

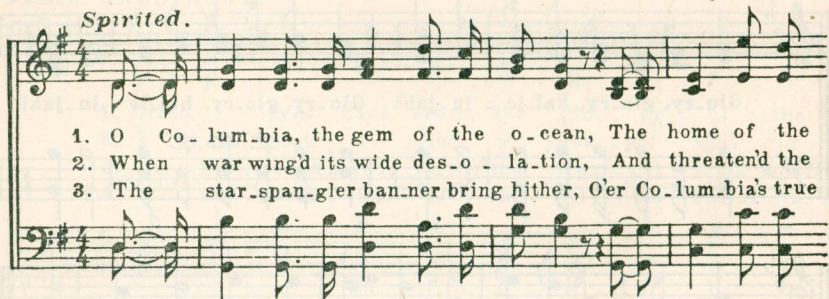


plain as can be, "Summer, sum-mer is here!"
now don't you see, Summer, sum-mer is here!"

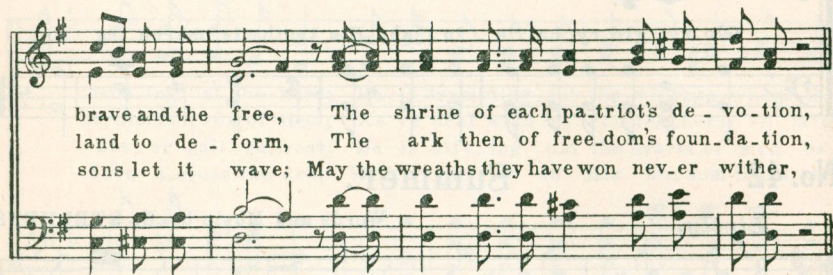
No.43 Columbia, the Gem of the Ocean.

D. T. SHAW.

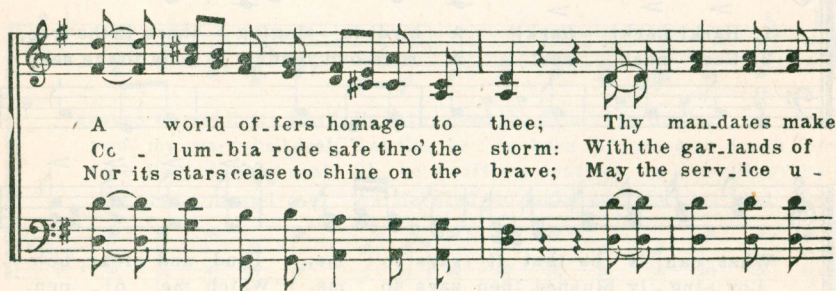
Spirited.



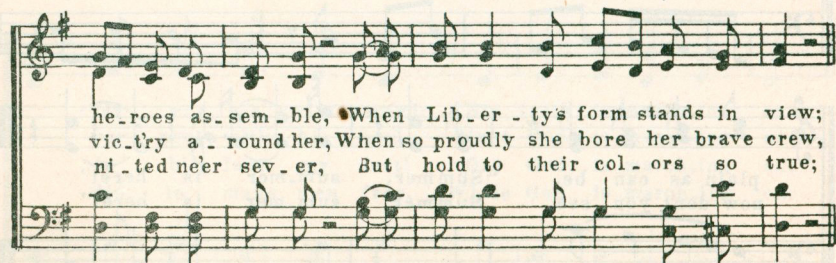
1. O Co-lum-bia, the gem of the o-cean, The home of the
2. When war wing'd its wide des-o-lation, And threaten'd the
3. The star-span-gler ban-ner bring hither, O'er Co-lum-bia's true



brave and the free, The shrine of each pa-triot's de-votion,
land to de-form, The ark then of free-dom's foun-dation,
sons let it wave; May the wreaths they have won nev-er wither,

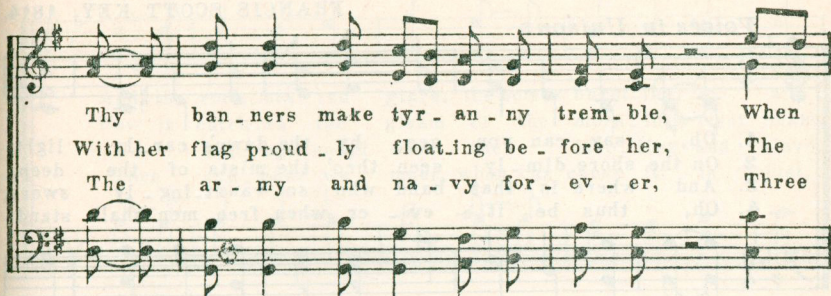


A world of-fers homage to thee; Thy man-dates make
Co-lum-bia rode safe thro' the storm: With the gar-lands of
Nor its stars cease to shine on the brave; May the serv-ice u-

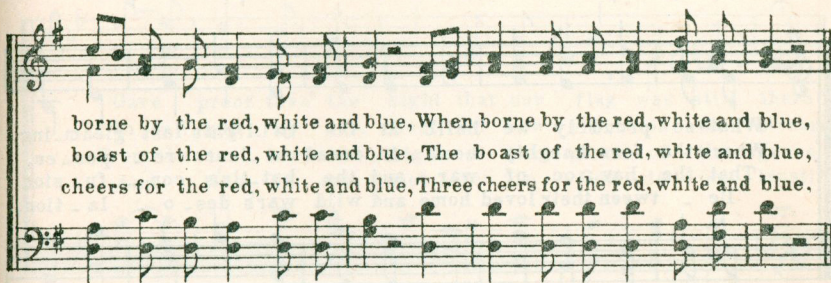


he-roles as-sem-ble, When Lib-er-ty's form stands in view;
vic-try a-round her, When so proudly she bore her brave crew,
ni-ted ne'er sev-er, But hold to their col-ors so true;

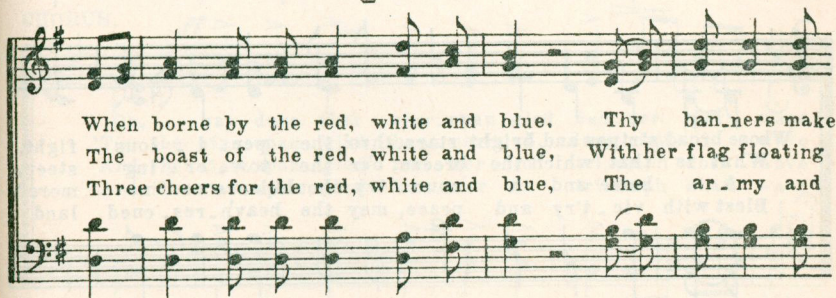
Columbia, the Gem of the Ocean.



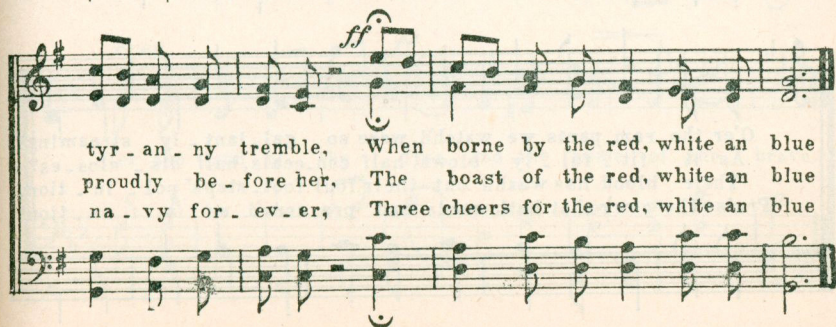
Thy ban_ners make tyr - an - ny trem - ble, When
With her flag proud - ly float - ing be - fore her, The
The ar - my and na - vy for - ev - er, Three



borne by the red, white and blue, When borne by the red, white and blue,
boast of the red, white and blue, The boast of the red, white and blue,
cheers for the red, white and blue, Three cheers for the red, white and blue.



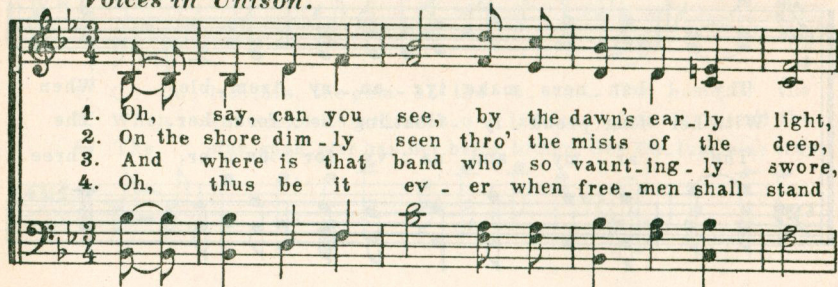
When borne by the red, white and blue. Thy ban_ners make
The boast of the red, white and blue, With her flag floating
Three cheers for the red, white and blue, The ar - my and



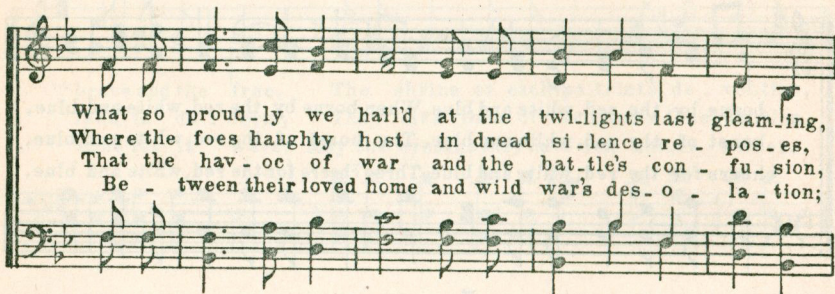
tyr - an - ny tremble, When borne by the red, white an blue
proudly be - fore her, The boast of the red, white an blue
na - vy for - ev - er, Three cheers for the red, white an blue

The Star-Spangled Banner.

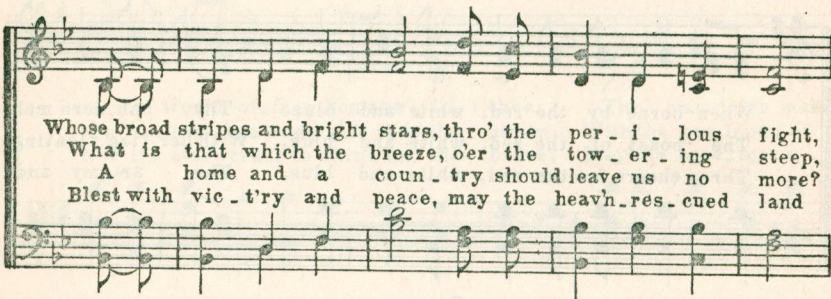
FRANCIS SCOTT KEY, 1814.

Voices in Unison.


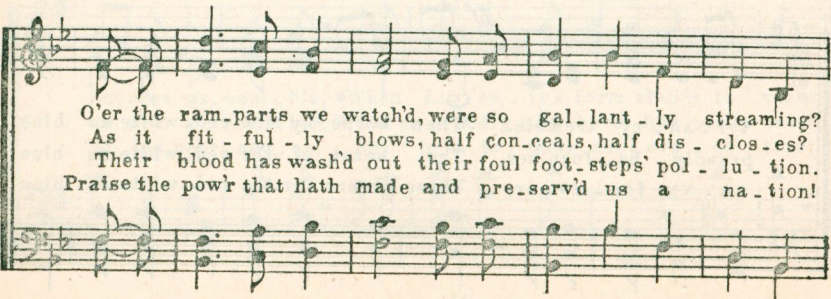
1. Oh, say, can you see, by the dawn's ear-ly light,
 2. On the shore dim-ly seen thro' the mists of the deep,
 3. And where is that band who so vaunt-ing-ly swore,
 4. Oh, thus be it ev-er when free-men shall stand



What so proud-ly we hail'd at the twi-lights last gleam-ing,
 Where the foes haughty host in dread si-lence re-pos-es,
 That the hav-oc of war and the bat-tle's con-fu-sion,
 Be-tween their loved home and wild war's des-o-la-tion;

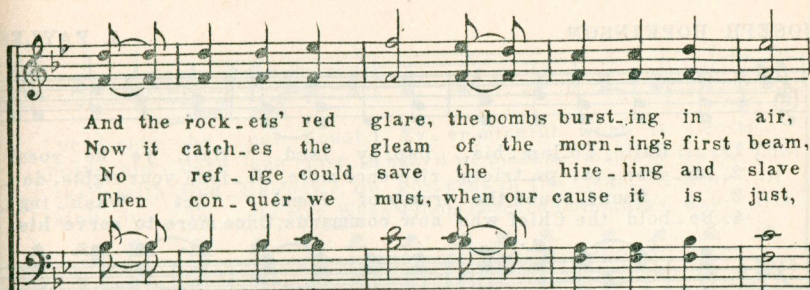


Whose broad stripes and bright stars, thro' the per-i-lous fight,
 What is that which the breeze, o'er the tow-er-ing steep,
 A home and a coun-try should leave us no more?
 Blest with vic-t'ry and peace, may the heavn-res-cued land

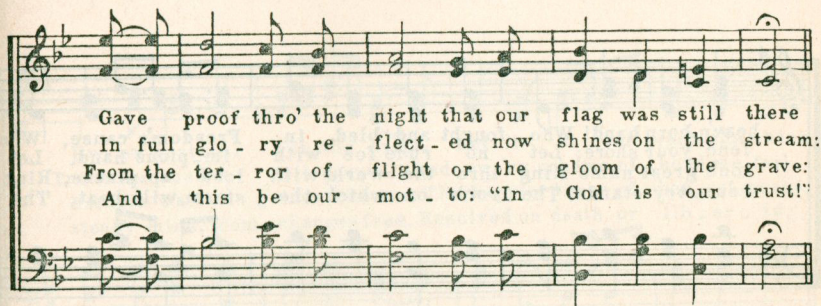


O'er the ram-parts we watch'd, were so gal-lant-ly streaming?
 As it fit-ful-ly blows, half con-ceals, half dis-clos-es?
 Their blood has wash'd out their foul foot-steps' pol-lu-tion.
 Praise the pow'r that hath made and pre-serv'd us a na-tion!

The Star-Spangled Banner

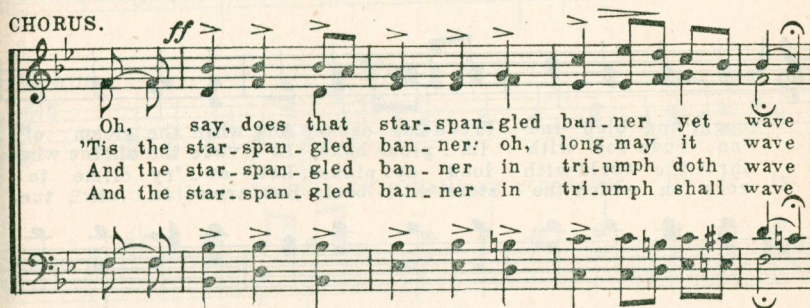


And the rock-ets' red glare, the bombs burst-ing in air,
Now it catch-es the gleam of the morn-ing's first beam,
No ref-uge could save the hire-ling and slave
Then con-quer we must, when our cause it is just,

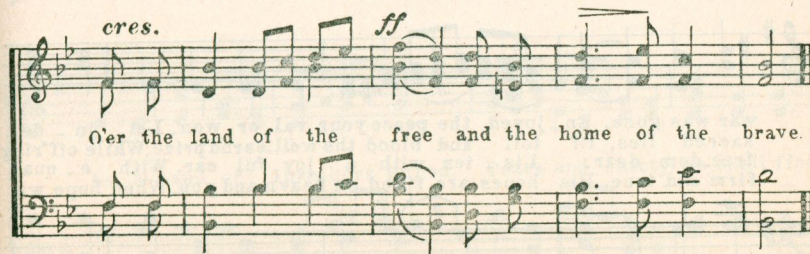


Gave proof thro' the night that our flag was still there
In full glo-ry re-flect-ed now shines on the stream:
From the ter-ror of flight or the gloom of the grave:
And this be our mot-to: "In God is our trust!"

CHORUS.



ff
Oh, say, does that star-span-gled ban-ner yet wave
'Tis the star-span-gled ban-ner: oh, long may it wave
And the star-span-gled ban-ner in tri-umph doth wave
And the star-span-gled ban-ner in tri-umph shall wave



cres. *ff*
O'er the land of the free and the home of the brave.

Hail Columbia!

JOSEPH HOPKINSON.

J. FAYLES.

1. Hail Co-lum-bia, hap-py land Hail, ye he-roes!
 2. Im-mor-tal pa-triots! rise once more, De-fend your rights, de-
 3. Sound, sound the trump of fame! Let Wash-ing-
 4. Be-hold the Chief who now commands, Once more to serve his

heav'n-born band! Who fought and bled in Freedom's cause, Who
 fend your shore; Let no rude foe with im-pious hand, Let
 ton's great name Ring thro' the world with loud ap-ause, Ring
 coun-try stands, The rock on which the storm will beat, The

fought and bled in Freedom's cause, And when the storm of
 no rude foe with im-pious hand, In-vade the shrine where
 thro' the world with loud ap-ause; Let ev-'ry clime to
 rock on which the storm will beat; But armed in vir-tue,

war was gone, En-joyed the peace your val-or won. Let in-de-
 sacred lies, Of toil and blood the well-earn'd prize. While off'ring
 free-dom dear. Lis-ten with a joy-ful ear. With e-qual
 firm and true, His hopes are fixed on heav'n and you. When hope was

Hail Columbia!

pend-ence be our boast, Ev-er mindful what it cost;
peace sin-cere and just, In heav'n we place a man-ly trust, That
skill, with God-like pow'r, He gov-erns in the fear-ful hour Of
sink-ing in dis-may, When gloom obscur'd Columbia's day, His

The first system of musical notation for 'Hail Columbia!' consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the staves.

Ev-er grateful for the prize, Let its al-tar reach the skies
Truth and Justice will prevail, And ev-'ry scheme of bondage fail.
hor-rid war; or guides with ease The happier times of hon-est peace.
steady mind, from changes free. Resolved on death or lib-er-ty.

The second system of musical notation continues the melody and bass line. The lyrics are written below the staves.

CHORUS.

Firm, u-ni-ted, let us be, Rallying round our lib-er-ty;

The first line of the chorus musical notation is shown, with the lyrics written below the staves.

As a band of brothers joined, Peace and safety we shall find.

The second line of the chorus musical notation is shown, with the lyrics written below the staves. The notation includes triplets and quintuplets indicated by the numbers 3 and 5 above the notes.

Music by J. J. McCLELLAN.

Soulfully.

Let lit-tle hands bring blossoms sweet To brave men ly-ing low; Let

The first system of music is in 6/8 time. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment (grand staff) features a treble clef with chords of G4-B4, A4-C5, and B4-D5, and a bass clef with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4.

lit-tle hearts to sol-diers brave Their love and hon-or show; We'll

The second system continues the melody. The vocal line has quarter notes F#4, G4, A4, and B4, followed by a half note C5, and then a half note D5. The piano accompaniment continues with chords of G4-B4, A4-C5, and B4-D5 in the treble, and a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4 in the bass.

mf love the flag they lov'd so well, The dear old ban-ner bright; We'll

The third system begins with a mezzo-forte (*mf*) dynamic. The vocal line has quarter notes F#4, G4, A4, and B4, followed by a half note C5, and then a half note D5. The piano accompaniment continues with chords of G4-B4, A4-C5, and B4-D5 in the treble, and a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4 in the bass.

For Decoration Day.

84.07

love the land for which they fell, With soul and strength and might.

No. 47 The Little New Year.

Words selected. Music by ALVIN A. BEESLEY.

1. Oh, I am the lit-tle New Year, oh, oh! Here I come
 2. Blessings I bring for one and all, Big folks and
 3. For I am the lit-tle New Year, oh, oh! Here I come

trip-ping it o-ver the snow, Shak-ing my bolls with a
 lit-tle folks, short and tall, Each one from me a
 trip-ping it o-ver the snow, Shak-ing my bells with a

mer-ry din, So o-pen your doors and let me in.
 treasure may win, So o-pen your doors and let me in.
 mer-ry din, So o-pen your doors and let me in.

My Mother Dear.

Arr. by E. BEESLEY.

Prelude.

The prelude consists of two staves. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It begins with a half note G4, followed by a quarter note A4, a dotted quarter note B-flat4, and a half note C5. The bass staff has the same key signature and time signature, starting with a half note G3, followed by a quarter note A3, a dotted quarter note B-flat3, and a half note C4. The melody continues with similar intervals.

The piano accompaniment for the first system of the prelude. The treble staff continues the melody from the prelude. The bass staff provides a harmonic accompaniment with chords and single notes.

The vocal melody for the first system of the song. It follows the same key signature and time signature as the prelude.

1. There was a place in child-hood That I re-mem-ber
2. When lov-ing tales were end-ed, "Good night," she soft-ly
3. In sickness of my child-hood, And sorrows of my

The piano accompaniment for the second system of the song. It features a rhythmic pattern of eighth and sixteenth notes in the treble staff, with a steady bass line in the bass staff.

The vocal melody for the third system of the song. It continues the narrative of the lyrics.

well, And there, a voice of sweet-est tones, Bright
 said, And kissed, and laid me down to sleep, With-
 prime; And griefs of all my rip-er years, And

The piano accompaniment for the fourth system of the song. It continues the rhythmic accompaniment established in the previous systems.

My Mother Dear.

lov - ing tales would tell; And gen - tle words and
in my ti - ny bed; And ho - ly words she
cares of ev - 'ry time— When doubt or dan - ger

fond embrace Were giv'n with joy to me, When
taught me there—Me - thinks I yet can see, Her
weighed me down, Then, plead - ing all for me, It

I was in that happy place—Up - on my mother's knee.
an - gel eyes, as close I knelt Be - side my mother's knee.
was a fer - vent pray'r to heav'n, That bent my mother's knee.

CHORUS

My mother dear! My mother dear! My gen - tle, gentle mother.

No. 49

My Father Dear.

E. R. SNOW.

A. C. SMYTH.

UNISON. *Moderato with simplicity.*

- 1 My own dear lov - ing fa - ther, Most good and kind to me; My
 2. My earthly gifts and blessings, From fa - ther's bounties flow; O,
 3. I think up - on his kindness, and fond e - motions swell, From



- heart is full of gra - ti - tude As heart of child can be. The
 how shall I the debt re - pay? What can a child be - stow? I
 pure af - fec - tion's fountain streams, And more than words can tell, The



- sweetest tones can - not ex - press What my warm bo - som feels, For
 will not deign as of - fer - ing From mammon's shin - ing mart; A
 purpose of my heart shall be, My grat - i - tude to prove, And



dear My fa-ther dear, My own kind, loving fa - ther.

Words and Music by EVAN STEPHENS.

Fervently.

1. Sweet, in tune with my heart's beating, I can hear a song re-
 2. As I see thy bright skies bending, O'er vale and mountain-
 3. When I hear in joyous ringing, Voices sweet of children
 4. May the breezes soft caress thee; Wars and discords ne'er dis-

peat-ing, One fond thought, my bliss com-plet-ing: Oh, I
 end-ing, Ev'ry tint har-mo-nious blend-ing, Oh, I
 sing-ing, Thoughts of home and loved ones bring-ing: How I
 treasure thee; May the heaven ever bless thee, For I

love thee, U-tah dear, I love thee, U-tah dear.
 love thee, U-tah dear, I love thee, U-tah dear.
 love thee, U-tah dear, I love thee, U-tah dear.
 love thee, U-tah dear, I love thee, U-tah dear.

No. 51

Light and Shadow.

JOHN B. TABB.

JAMES STANLEY.

Espressivo

1 "How I love you,
2 But at twilight

mp dolce

This system contains the first two staves of the piece. The upper staff is a single melodic line in treble clef, and the lower staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo/mood is marked 'Espressivo' and 'mp dolce'. The first staff has a repeat sign at the end, with two endings: '1 "How I love you,' and '2 But at twilight'.

lit - tle maid!" Said the sunbeam to the shade, As all day she
ere he died, She was weeping at his side, And he felt her

This system contains the third and fourth staves. The lyrics are written below the upper staff. The music continues with the same instrumental texture.

shrank a way be - fore him, be - fore him.
tress-es trail-ing o'er

1 *p*

This system contains the fifth and sixth staves. The lyrics continue. A first ending bracket is shown above the upper staff, starting with a first ending mark '1' and a piano dynamic 'p'.

him, o'er him, o'er him.
him, o'er him.

2 *p* *rit.* *pp* *rit.*

This system contains the seventh and eighth staves. The lyrics continue. A second ending bracket is shown above the upper staff, starting with a second ending mark '2'. The piano part includes dynamics 'p', 'pp', and 'rit.' (ritardando).

No. 52 Christ and His Little Ones.

O. F. WHITNEY

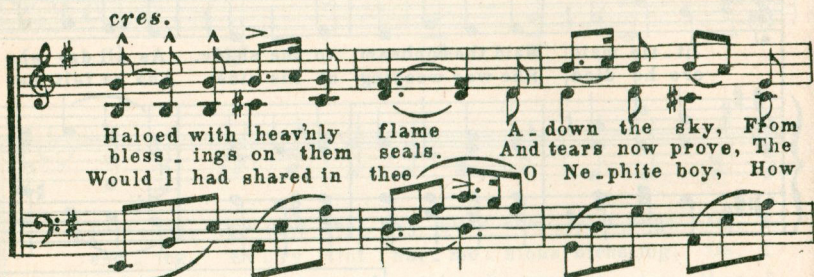
EVAN STEPHENS

Andantino Dolce $\text{♩} = 50$

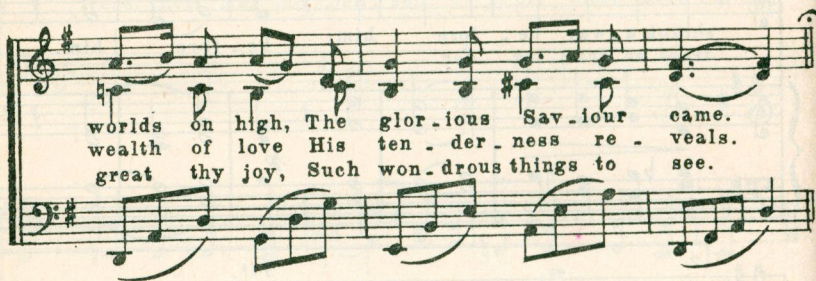


1. In robes of light, Than day more bright,
 2. O'er-look - ing none, The gra - cious One, His
 3. O hap - py time, O scene sub - lime,

cres.

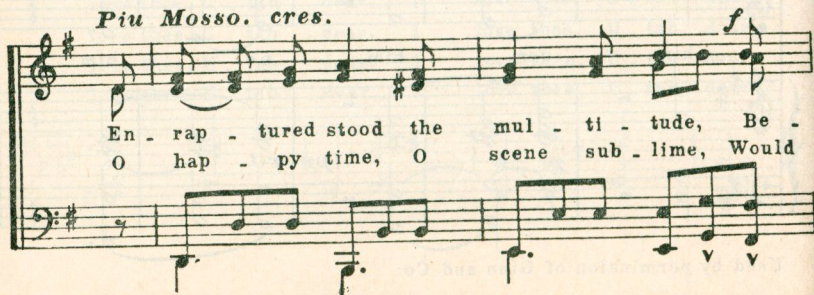


Haloed with heav'nly flame A - down the sky, From
 bless - ings on them seals. And tears now prove, The
 Would I had shared in thee O Ne - phite boy, How



worlds on high, The glor - ious Sav - iour came.
 wealth of love His ten - der - ness re - veals.
 great thy joy, Such won - drous things to see.

Piu Mosso. cres.



En - rap - tured stood the mul - ti - tude, Be -
 O hap - py time, O scene sub - lime, Would

Christ and His Little Ones.

Tempo Primo

dim.

hold - ing Him their King, At
I had shared in thee O

Tenderly

mp

whose com - mand, The chos - en band, Their
Ne - phite boy, How great thy joy, Such

lit - tle child - ren bring, Their
won - drous things to see, Such

rit.

dim.

pp

lit - tle child ren bring
won - drous things to see.

H. A. TUCKETT.

1. Rock - a - bye ba - by on the tree top, When the wind
 2. Rock - a - bye ba - by pa - pa is hunting, Ma - ma is

blows the cra - dle will rock, When the bough breaks the
 wait - ing glad - ly his com - ing, Rise with the lark, love,

Fine.
 cradle will fall; Down will come ba - by cradle and all.
 and glad - ly greet him, All will be joy with thee to - day.

Sleep, sleep, sleep, ba - by sleep,
 Sleep, ba - by sleep till the dawn of the day,

Rock-a-bye Baby.

No. 24

Sleep till the dawn of the day,
Sleep, ba - by, sleep till dawn of day,

Sleep, sleep, sleep, ba - by, sleep
Sleep, ba - by, sleep till the dawn of the day.

1st time
Then a - wake. Organ

2nd time
Sleep, then a - wake. Ah! *D. C.*

Children join hands and swing back and forth to imitate the rocking of a cradle, while singing the first part, remaining still for the second part. Join hands again at the pause, Ah!

H. A. TUCKETT.

Allegretto.

1. Wel - come to all, With joy we give you greet - ing, And
2. Wel - come to all, And may all care and sor - row Be

may our mirthful sing - ing gladden ev - 'ry heart;
ban - ished a - far that all may hap - py be

Wel - come to all the air with mu - sic ring - ing.
Wel - come to all and may your smiling fac - es,

And may we all be hap - py when we part.
Greet us with joy as we war - ble forth in glee.

Welcome to All.

Children join hands and swing from side to side.

CHORUS.

And we gai - ly sing tra la la la,

The first system of the chorus is written in treble and bass staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody in the treble staff consists of quarter and eighth notes, with a final half-note chord. The bass staff provides a simple accompaniment of quarter notes.

And we gai - ly sing tra la la la,

The second system of the chorus continues the melody and accompaniment from the first system, maintaining the same musical structure and lyrics.

And we gai - ly sing tra la la la,

The third system of the chorus continues the melody and accompaniment from the previous systems.

Repeat Chorus pp

We're as hap - py as larks all the day

The fourth system of the chorus begins with the instruction 'Repeat Chorus pp'. The melody in the treble staff ends with a double bar line and repeat dots. The bass staff continues with a simple accompaniment of quarter notes.

Moderato.

1. The first train leaves at six p. m., for the land where the poppy
2. The next train leaves at eight p. m., for the pop - py land a -
3. So I ask of Him who children took in His arms in goodness ,



blows, The moth - er dear is the en - gi - neer. And the
 far, The message clear sounds on the ear, All a -
 great, Take charge I pray of the trains each day. That

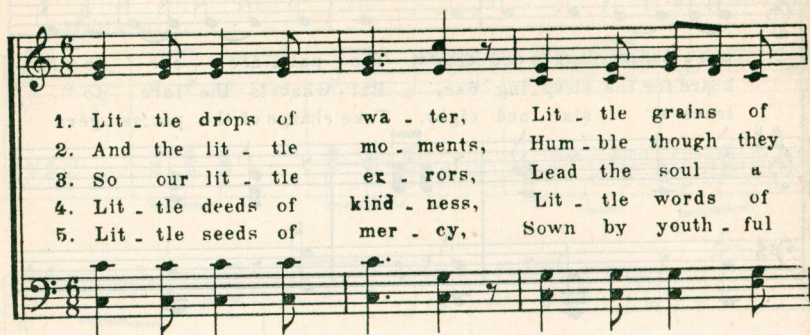


The Evening Train.

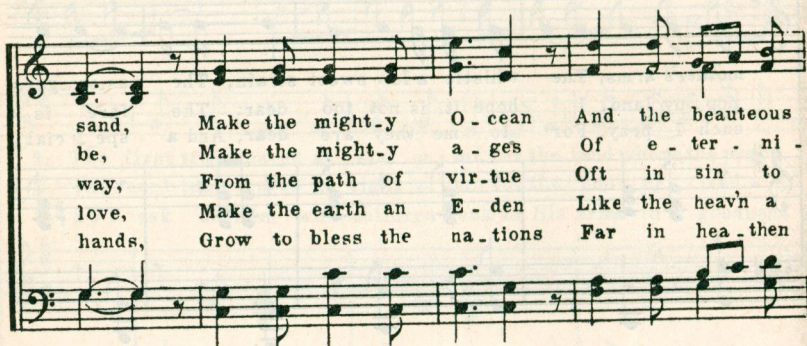
pas-sen-ger laughs and crows, The pal-ace car is the board for the sleep-ing car, But what is the fare to leave at six and eight, Take charge of the pas-sen-gers

mother's arms, The whistle a low sweet strain, The pas-sen-gers pop-py land, I hope it is not too dear; The fare is each I pray, For to me they are dear, And a spe-cial

wink and nod and blink, And go to sleep on the train this a hug and a kiss, And it's paid to the en-gi-neer. guard O gra-cious Lord, O'er the gen-tle en-gi-neer.



1. Lit - tle drops of wa - ter, Lit - tle grains of
 2. And the lit - tle mo - ments, Hum - ble though they
 3. So our lit - tle ex - rors, Lead the soul a
 4. Lit - tle deeds of kind - ness, Lit - tle words of
 5. Lit - tle seeds of mer - cy, Sown by youth - ful



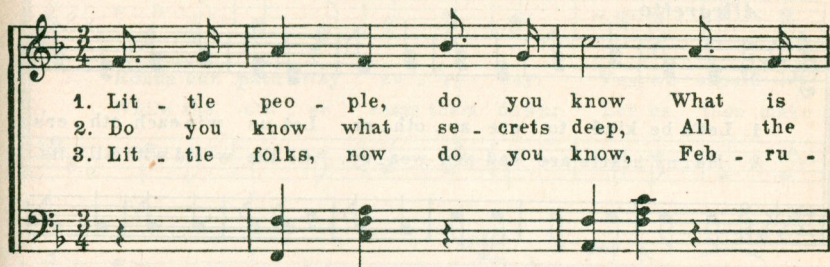
sand, Make the might-y O - cean And the beauteous
 be, Make the might-y a - ges Of e - ter - ni -
 way, From the path of vir - tue Oft in sin to
 love, Make the earth an E - den Like the heav'n a
 hands, Grow to bless the na - tions Far in hea - then



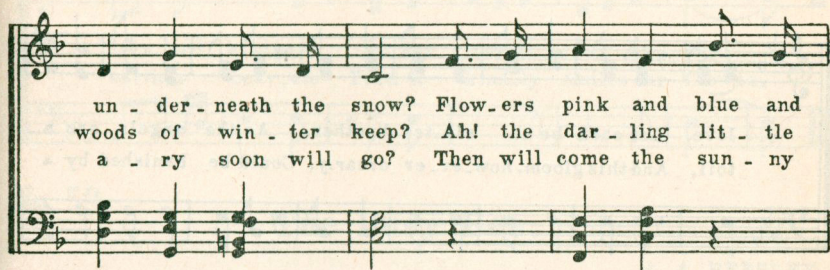
rit.
 land, And the beau - - teous land
 ty, Of e - ter - - ni - ty.
 stray, Oft in sin to stray.
 bove, Like the heav'n a - bove.
 lands. Far in hea - - then lands.

Hidden Treasures.

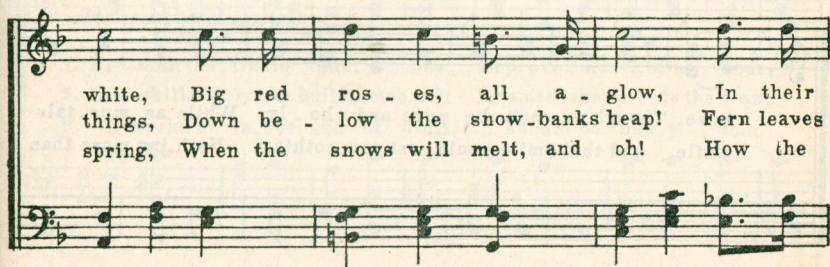
J. P. OLSEN.



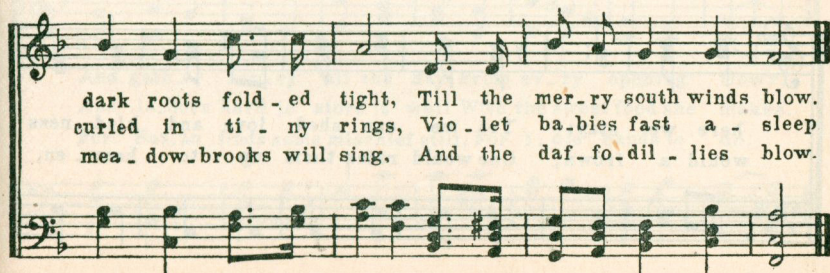
1. Lit - tle peo - ple, do you know What is
 2. Do you know what se - crets deep, All the
 3. Lit - tle folks, now do you know, Feb - ru -



un - der - neath the snow? Flow - ers pink and blue and
 woods of win - ter keep? Ah! the dar - ling lit - tle
 a - ry soon will go? Then will come the sun - ny



white, Big red ros - es, all a - glow, In their
 things, Down be - low the snow - banks heap! Fern leaves
 spring, When the snows will melt, and oh! How the

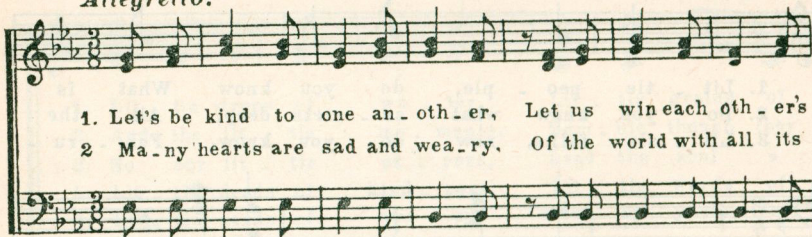


dark roots fold - ed tight, Till the mer - ry south winds blow.
 curled in ti - ny rings, Vio - let ba - bies fast a - sleep
 mea - dow - brooks will sing, And the daf - fo - dil - lies blow.

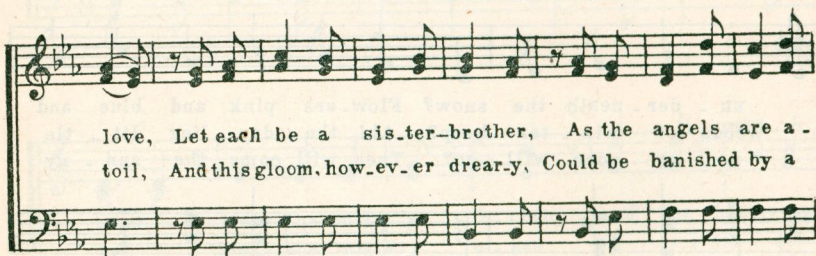
No. 58 Let's Be Kind to One Another.

Words and Music by EVAN STEPHENS

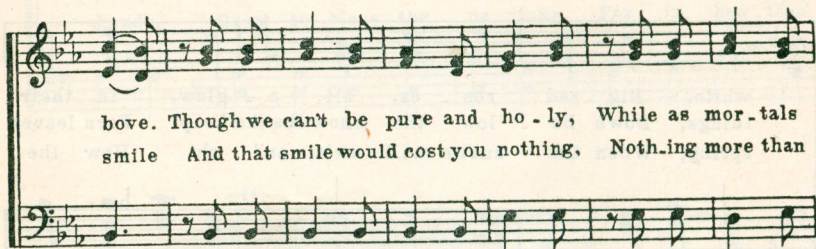
Allegretto.



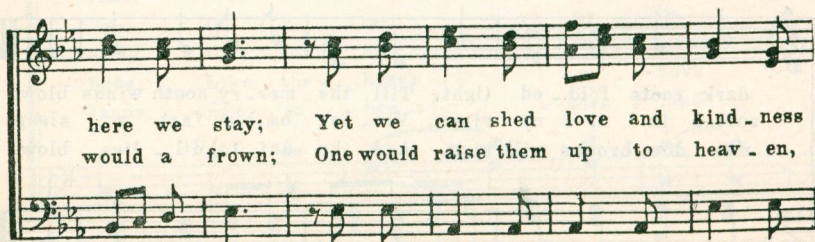
1. Let's be kind to one an-oth-er, Let us wineach oth-er's
2 Ma-ny hearts are sad and wea-ry, Of the world with all its



love, Let each be a sis-ter-brother, As the angels are a-
toil, And this gloom.how-ev-er drear-y, Could be banished by a



bove. Though we can't be pure and ho-ly, While as mor-tals
smile And that smile would cost you nothing, Noth-ing more than



here we stay; Yet we can shed love and kind-ness
would a frown; One would raise them up to heav-en,

Let's Be Kind to One Another.

Round our path-way ev-'ry day; Yes, we should let
While the oth-er casts them down; Let us then make

rit.
love and kindness Be our mot.to day by day.
earth a heav-en- Turn to kindly smiles our frowns.

No. 59

The Busy Bee.

A. A. BEESLEY.

1. How doth the lit-tle bus-y bee Improve each shining hour,
2. How skill-ful-ly she builds each cell—How neat she spreads the wax;
3. In works of la-bor and of skill, I should be bus-y too;

And gath-er hon-ey all the day, From ev-'ry opening flow'r.
And la-bors hard to store it well With the sweet food she makes.
For Sat-an finds some mischief still, For i-dle hands to do.

Gather Up the Sunbeams.

J M F SNODGRASS.



1. Gath-er up the sun-beams, In this world of ours;
 2. Seek the poor and low-ly, Ev-'ry-where they're found;
 3. If one heart that's lone-ly, We can bless and cheer,



Ev-er round our path-way Strew the sweetest flowers.
 Gather up the sun-beams, Scat-ter them a-round.
 O, the no-ble mis-sion We are ser-ving here!



Gather Up the Sunbeams.


Cheer the hearts that sor - row,
Gath - er up the sun - beams,
Seek the poor and lone - ly,


Where - so - e'er they be; Words of lov - ing
Do some good each day; Deeds of lov - ing
Ev - 'ry - where they're found; Gath - er up the

rit. kind - ness, Give them boun - teous - ly.
kind - ness Nev - er pass a - way.
sun - beams, Scat - ter them a - round.
a tempo.

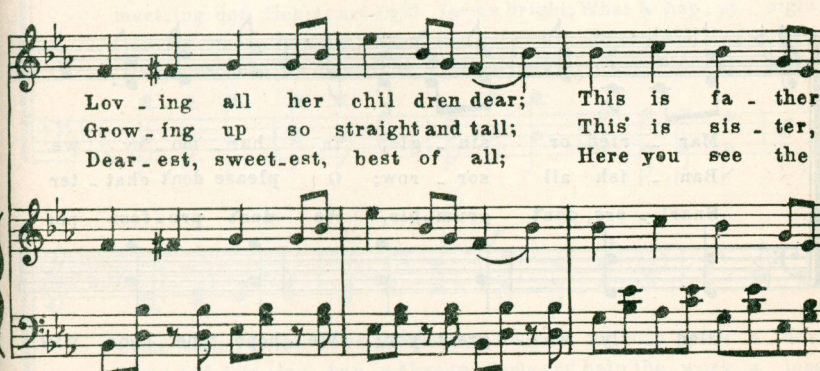
No. 62 This Is Mother, Kind and Tender.

Arr. by A. A. BEESLEY.

- 
1. This is moth - er, kind and ten - der
 2. This is broth - er, brave and mer - ry
 3. This wee fin - ger is our ba - by



Lov - ing all her chil dren dear; This is fa - ther,
Grow - ing up so straight and tall; This' is sis - ter,
Dear - est, sweet - est, best of all; Here you see the



strong and faith - ful, His kind smile is full of cheer.
gay and hap - py, Play - ing with her dear - est doll.
hap - py fam - ily, Fa - ther, moth - er chil - dren all.

No. 63 Welcome, Friends of Song.

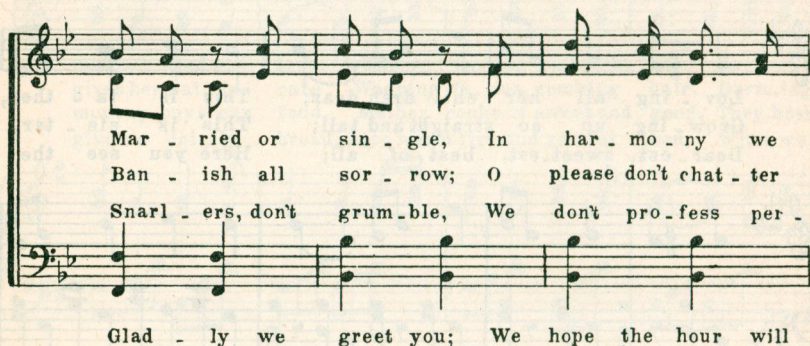
Moderato.

Selected.



1. Young and a ged, short and tall,
2. While the air with mu - sic rings,
3. Crit - ics, be not too se - vere,

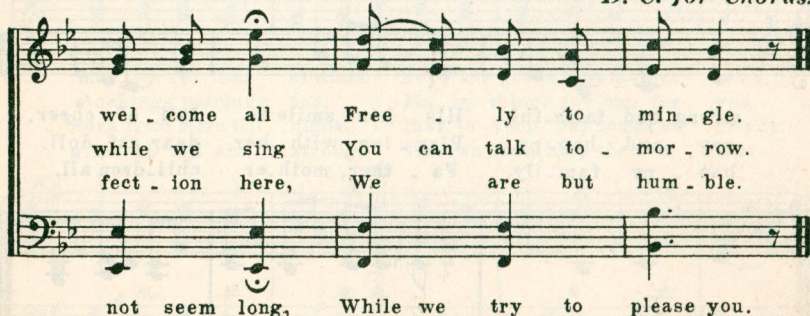
CHO. Wel - come, wel - come, friends of song,



Mar - ried or sin - gle, In har - mo - ny we
Ban - ish all sor - row; O please don't chat - ter
Snarl - ers, don't grum - ble, We don't pro - fess per -

Glad - ly we greet you; We hope the hour will

D. C. for Chorus.



wel - come all Free - ly to min - gle.
while we sing You can talk to - mor - row.
fec - tion here, We are but hum - ble.

not seem long, While we try to please you.

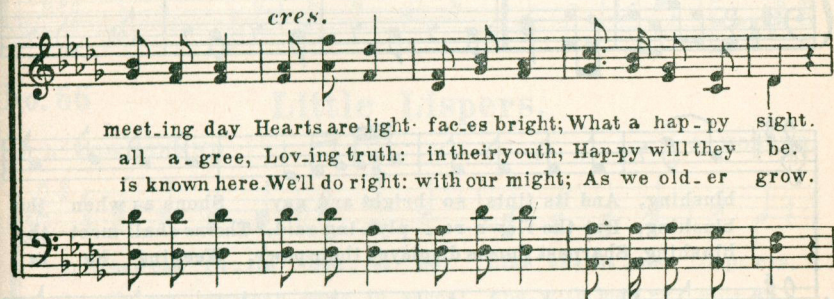
JANE B. SNYDER.

THOMAS POWER.

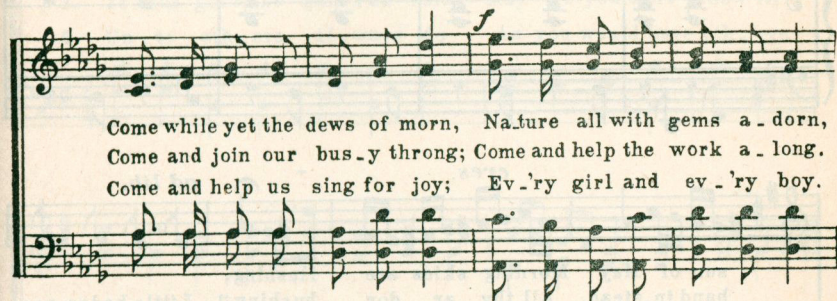


1. Come, come, come! Haste a-way: don't de-lay; 'Tis the children's
 2 Come, come, come! When we meet, you will see, Lit-tle children
 3 Come, come, come! Not a tear; not a fear: Nor a sor-row

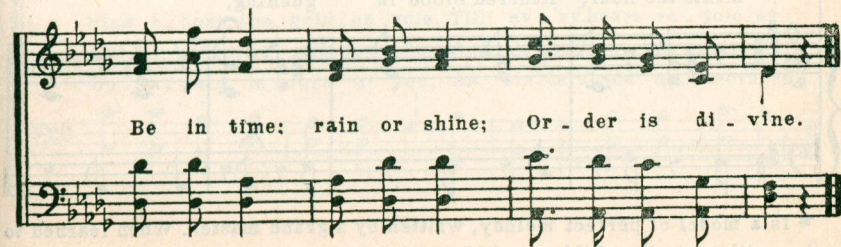
cres.



meet-ing day Hearts are light: fac-es bright; What a hap-py sight.
 all a-gree, Lov-ing truth: in their youth; Happy will they be.
 is known here. We'll do right: with our might; As we old-er grow.



Come while yet the dews of morn, Na-ture all with gems a-dorn,
 Come and join our bus-y throng; Come and help the work a-long.
 Come and help us sing for joy; Ev-'ry girl and ev-'ry boy.



Be in time: rain or shine; Or-der is di-vine.

No. 65

The Hedge Rose.*

OLIVER BRAND.

(For a Concert.)

Music by SCHUBERT.

Arr. by A. C. SMYTH.

*Not too fast.*UNISON. *May be sung as a Solo.*

1. Spied a child, a rose one day, By the wayside
2. Thou art mine, dear wild rose red, By the wayside
3. Careless ly he cull'd the flow'r, By the wayside

blushing, And its tints so bright and gay Shone as when the
blushing, But the flow'r re - ply - ing said, "Thorns shall meet thy
blushing, Sharpest thorns displayed their pow'r, Weeping he la -

cres. *ad lib.*
sun of May Morning skies are flushing,
hand in - stead, All thy ar - dor hushing," Little hedge - rose,
ments the hour, Red, red blood is gushing,

* Is a model of perfect melody, written by a grand master. When learned to sing with taste the children will love this little song.

The Hedge Rose.

a tempo.

hedge-rose red, By the way-side blushing.

The musical score for 'The Hedge Rose' is written in G major (one sharp) and 2/4 time. It consists of a single melodic line on a treble clef staff. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. This is followed by a quarter rest, a quarter note B4, a quarter note A4, and a half note G4. The piece concludes with a quarter note F#4, a quarter note E4, and a final half note D4. The lyrics 'hedge-rose red, By the way-side blushing.' are aligned under the notes.

No. 66

Little Lispers.

J. L. TOWNSHEND

J. HOSLER.

1. What can lit-tle bod-ies do, Like us lit-tle lisp-ers,
2. Oh, we here can come to school, And, with mer-ry voic-es,
3. Je-sus gave the gold-en rule; May be you don't know it,
4. Un-to oth-ers al-ways do As you would have oth-ers

The musical score for 'Little Lispers' is written in G major (one sharp) and 4/4 time. It features a single melodic line on a treble clef staff. The melody is composed of eighth and quarter notes, with some rests. The lyrics are aligned under the notes, with line numbers 1 through 4 indicating the start of each line of the song.

Full of life and mis-chief too, And prone to nois-y whispers?
Sing a-bout the gold-en rule, Till ev-'ry heart re-joic-es.
But 'tis known to all our school, And do not o-ver-throw it.
Do a-gain in turn to you, As sis-ters and as brothers.

The musical score for 'Little Lispers' continues on a second system. It features a single melodic line on a treble clef staff. The melody is composed of eighth and quarter notes, with some rests. The lyrics are aligned under the notes, with line numbers 1 through 4 indicating the start of each line of the song.

No. 67

Dare to do Right.

May be sung in two or three parts by following organ score.

Arr. by A. C. S.

UNISON, *Not too fast.*

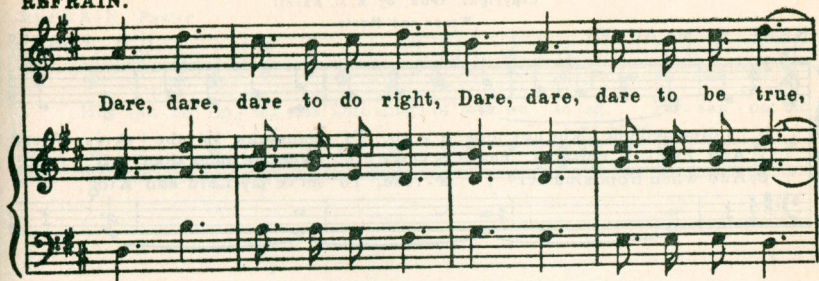
1. Dare to do right! dare to be true!
 2. Dare to do right! dare to be true!
 3. Dare to do right! dare to be true!
 4. Dare to do right! dare to be true!

You have a work that no other can do; Do it bravely so
 Other men's failures can never save you. Stand by your conscience, your
 God who created you cares for you too; Treasures the tears that His
 Keep the great judgment seat always in view, Look at your work as you'll


kind-ly, so well, Angels will hasten the sto-ry to tell
 hon-or, your faith, Stand like a he-ro and bat-tle till death.
 striving ones shed, Counts and protects ev-'ry hair of your head
 look at it then—Scan'd by Jehovah, and an-gels and men

Dare to do Right.

REFRAIN.



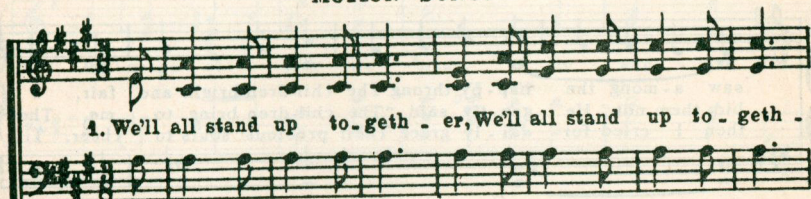
Dare, dare, dare to do right, Dare, dare, dare to be true,



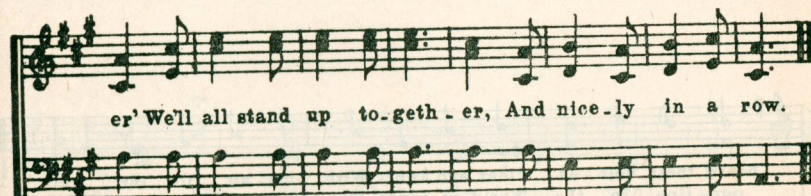
Dare to be true, Dare to be true.

No. 68. We'll All Stand Up Together.

MOTION SONG.



1. We'll all stand up to- geth - er, We'll all stand up to - geth -



er' We'll all stand up to- geth - er, And nice - ly in a row.

2. We'll all clap hands together, etc.
 3. We'll all keep step together, etc.
 4. We'll all turn round together, etc.
 5. We'll all join hands together, etc.
 6. We'll all sit down together, etc.
 7. We'll all love one another, etc.
- Just as we ought to do.

No. 69

The Children's Hosanna.

Copyright, 1902, by E. O. Excell.

Words and Music

NEAL A. Mc AULEY

J. S. FEAR'S

1. I dreamed one night, not long a - go, Of mansions in the skies, Where
 2. And, as I mused, I heard a voice, In sweet-er tones than a - ny. Di -
 3. And when from slumber I a - rose, To serve my Lord and King, I

those who love the Lord ob-tain A rich and glo-rious prize; I
 rect-ing Christian work-ers here, In words I now re - call, "For-
 felt that I the lit - tle lambs To Christ in love might bring; And

saw a-mong the hap-py throng The chil-dren bright and fair, I
 bid them not," He gen-tly said, "The chil-dren bring to me, Their
 then I cried for dai - ly grace Their pre-cious souls to cheer, Till

heard their voic-es clear and sweet With mu-sic fill the air.
 por-tion in the World of Light Re - deemed shall ev - er be."
 they could sing like yon-der choir Ho - san - na! bright and clear.

The Children's Hosanna.

REFRAIN *Easter*



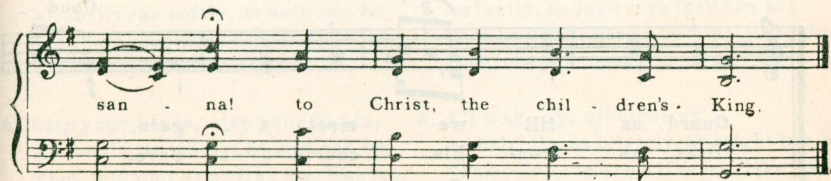
Ho - san - na! Ho - san - na! Our songs of love we bring, Ho - san - na! Ho -
we bring



san - na! To Christ, the chil-dren's King; Ho - san - na! Ho - san - na!



Our songs of love we bring, Ho - san - na! Ho -
we bring,



san - na! to Christ, the chil - dren's. King.

Moderato

Selected

1. Good - night, good - night, and peace be with you,
 2. Good - night, good - night, oh, gen - tly breathe it,

Peace, that gentlest part - ing strain, Peace to - night and
 'Tis a pray'r for those we love, Peace to - night and
 Peace to - night,

joy to - mor - row, And may He who shields the spar - row
 joy to - mor - row, And may He who shields the spar - row

Guard us till we meet a - gain,
 Hear us from his courts a - bove,
 Good -

Good - night.

night.

Good - night, good - night, good - night, good - night.
 Good - night, good - night, good - night, good - night.

No. 71

Hand Exercise Song.

Selected.

1. Roll your hands, roll your hands, As slow - ly as slow - ly, as slow can
 2. Roll your hands, roll your hands, As swift - ly as swift - ly, as swift can

be; Then fold your arms like me, like me, Then fold your arms like me

3. Clap your hands, clap your hands,
 As softly, as softly, as soft can be;
 Then fold your arms like me, like me,
 Then fold your arms like me.

5 Go to sleep, go to sleep,
 As lazily, as lazily, as lazy can be;
 Then bow your head like mine, like mine.
 Then bow your head like mine.

4. Clap your hands, clap your hands,
 As loudly, as loudly, as loud can be;
 Then fold your arms like me, like me,
 Then fold your arms like me.

6. All wake up, all wake up,
 As brightly, as brightly, as bright can be
 Then fold your arms like me, like me,
 Then fold your arms like me.

Allegretto.

1. (The boy who nev - er rose at dawn, When
And saw the stars turn pale and wan, And
2. (The boy who nev - er hoed a row Of
Or watched with pride his squash-es grow, May
3. (The boy who nev - er in the sun Helped
Or on the hay - rack had the fun Of

D. C. 1. 2. 3. The boy who nev er rose at dawn, When

Fine.

sum-mer days are long, When sum-mer days are long,
heard the rob-in's song, And heard the rob-in's song:—
tur-nips or of corn, Of tur-nips or of corn,
look on farms with scorn, May look on farms with scorn;
rake the spi-cy hay, Helped rake the spi-cy hay,
stow-ing it a-way, Of stow-ing it a-way;—

summer days are long, When summer days are long.

I should not care to be that boy! He does not know life's
But I'd not care to be that boy! He does not know life's
May think he knows life's tru-est joy—But I'd not care to

D. C. al fine.

tru-est joy, He does not know life's tru-est joy!
tru-est joy, He does not know life's tru-est joy!
be that boy! But I'd not care to be that boy!

A Prayer For Zion.

O F WHITNEY

Arr W A W

Fa-ther and first of Friends, On whom all life depends,
Saviour to Thee we raise Our hearts in rune-fullays,
Hear Lord the hum-ble pray'r Thine an gels up-ward bear,
Sun-der war's cru-el chain, Bid peace and plenty reign,

Whose arm the weak de-fends, Thy praise we sing!
Guide us in all our ways, Oh gra-cious King!
And watch with ten-der care O'er Zi-on's land
Free thou from ev-'ry stain This chos-en strand

Spir-it of light and love! Brood o'er us from a-bove,
That she may still be free, Loy-al to truth and Thee,

De-scend, O heav'nly Dove, And blessings bring!
O God of Lib-er-ty, Put forth Thy hand!

No. 74

Tread Softly.

(In memory of the dear ones left on the plains)

From Cantata

"Sketches of the Plains."

EVAN STEPHENS

Tenderly. ♩ - 60.

1. Tread soft - ly, soft - ly, by that lit - tle


2. O bles - sed lov'd ones it was hard to

mound, So bleak and bare be - side the des - ert
go, To turn our fac - es to the on - ward


way, A trea - sure rare lies in that hal - low'd
road, And leave you there, you whom we treasured

ground, Enbalm'd in fond - est tears ere laid a -
so, And tra - vel brave - ly on with heav - y


Tread Softly.




way. Some lov - ing ten - der heart up - on that
load. Place gent - ly there a wild, but love - ly



spot, Felt all the an - guish that a heart can
flow'r, And soft - ly breathe a fer - vent pray'r to



feel, Tho bleak and bare for this dis - turb it
God, To guard the lov'd ones till that glor - ious



not, In si - lent hush your sym - pathy re - veal.
morn. When they shall lie no more be - neath the sod.

Adapted by CELIA STANDISH.

WELSH.

Andante cantabile

mp molto legato

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a 4/4 time signature, while the left hand plays a simple bass line. The tempo is marked 'Andante cantabile' and the dynamics are 'mp molto legato'.

mp , *p*

The vocal melody for the first line of the song is written on a single staff. It begins with a mezzo-piano (*mp*) dynamic and a half note, followed by a series of quarter and eighth notes. The melody ends with a half note and a fermata, marked with a piano (*p*) dynamic.

1. Sleep, my child, and peace attend thee, All thro' the night;
 2. Hark! the whip poor-will - is call-ing Clear thro' the night;

The piano accompaniment for the first two lines of the song is written on two staves. It features a series of chords and single notes in the right hand, and a simple bass line in the left hand. The tempo is 'Andante cantabile' and the dynamics are 'mp molto legato'.

mp , *p*

The vocal melody for the second line of the song is written on a single staff. It begins with a mezzo-piano (*mp*) dynamic and a half note, followed by a series of quarter and eighth notes. The melody ends with a half note and a fermata, marked with a piano (*p*) dynamic.

Guar-dian an-gels God will send thee— All thro' the
 Pure and sweet his tones are fall-ing, All thro' the

The piano accompaniment for the second two lines of the song is written on two staves. It features a series of chords and single notes in the right hand, and a simple bass line in the left hand. The tempo is 'Andante cantabile' and the dynamics are 'mp molto legato'.

All Through the Night.

cres.

night,
night,

Soft the drow - sy hours are creep - ing,
Deep in dreams my child is ly - ing,

mf

dim.

Hill and vale in slum - ber steep - ing, Moth - er here her
Breez - es to my song re - ply - ing, Lul - la - bies are

pp

watch is keep ing, All thro' the night.
soft - ly sigh - ing, All thro' the night.

No. 76

A Hymn.

MARY STANHOPE
Adagio

WEBER.

1. Voi - ces
2. Teach us

Fine

now to Thee up - rais - ing,
what to Thee is dear est.

Lift we hymns of love and prais -
Fa - ther, when our songs Thou hear -

A Hymn.

ing; Teach us how to be
est. Lips that tru - ly speak,

Thy chil - dren, glad and free, Free from
Hearts lov - ing, brave and meek, These the

fear and sor - row, Lov - ing Thee.
praise and trib - ute Thou dost seek.

D. C.

No. 77

Autumn Winds.

STELLA H. SEED. Adapted.

RUSSIAN.

Andante con moto

1. Through the trees the
2. From the trees they

autumn winds are blow - ing, Sail - ing the leaves a -
shake a store of treas - ures, A - corns and wal - nuts

long the frosty air; Fields with life and beau - ty
in a show'r de - scend; Breez - es bring us wood - land

Autumn Winds.

No. 78

sow - ing, Down-y seeds they scat-ter ev - 'ry - where
pleas-ures, Ev - 'ry wind a help-er and a friend.

REFRAIN

oo -

oo -

No. 78

A Message of Love.

KATE ULMER

Adapted from Lange by
AUGUST KRAPP

DUET

The beau-ti - ful sum - mer days so bright, Have

bro't back the flow'rs so sweet, And each from our heav'nly

Father a - bove, A message of love doth re - peat.

Unison

The blossoms all say. "O trust in His love, What -

From The Reign of the Roses. Copyright 1907 by R. Frank Lehman,
Heidelberg Press owners, used by permission.

A Message of Love.

ev - er your path may be set! For

The first system of musical notation consists of a treble and bass staff. The treble staff contains a melody of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

He who has marked the time of each flow'r, His

The second system continues the melody and accompaniment. The bass staff features a more active line with many beamed eighth notes.

Harmony rallentando.....

children will nev-er for - get, Nev-er for-get, nev-er for -

The third system begins with the instruction 'Harmony rallentando.....'. The tempo of the accompaniment in the bass staff slows down, indicated by wider note values.

get," The beau-ti-ful sum-mer days so bright Have

The fourth system concludes the piece. The melody in the treble staff ends with a final cadence, and the accompaniment in the bass staff provides a steady harmonic support.

A Message of Love

brought back the flowrs so sweet, And each from our heavenly

The first system of music consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody begins with a quarter note F#4, followed by quarter notes G4, A4, B4, C5, and a half note D5. The bass staff provides a harmonic accompaniment with chords and single notes.

Fa-ther a - bove A message of love doth re - peat.

The second system continues the melody and accompaniment. The treble staff features a half note D5, followed by quarter notes C5, B4, A4, G4, and a half note F#4. The bass staff continues with its accompaniment.

Unison

The dear lit - tle vi - o-lets that bloom in spring His

The third system is marked 'Unison'. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody begins with a quarter note F#4, followed by quarter notes G4, A4, B4, C5, and a half note D5. The bass staff provides a harmonic accompaniment with chords and single notes.

Unison

wis - dom and watch - ful care dis - close; The

The fourth system is also marked 'Unison'. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody begins with a quarter note F#4, followed by quarter notes G4, A4, B4, C5, and a half note D5. The bass staff provides a harmonic accompaniment with chords and single notes.

A Message of Love.

Harmony

but-ter cup, dai - sy, the clo - ver - grass, All

tell it as well as the rose.

Unison

O, if He thus cares for the flow-ers that die, And

Harmony

pass with the time a - way, How precious to Him His

aye . .

children must be, How safe in His love for yes, for aye.

FRANK DEMPSTER SHERMAN.

GEORGE A. VEAZIE.

Allegro

1. Down in a gar - den old -
 2. This was the drink of wa -

mf *mp*

en, Just where I do not know, A but - ter -
 ter Sipped by the rose each day, But no one

cup all gold - en, Chanced near a rose to grow, . . .
 yet has caught her Drinking in such a way, . . .

A Story.



Chanced near a rose to grow; And ev 'ry morning ear
Drinking in such a way Of course it is no tree



ly Be fore the birds were up, A ti ny
son To say that thus she sips, And that is



*Red. * Red. **



dew drop pear ly Fell in this dain ty cup .
just the reas on She has such dew y lips .



No. 80

The Upward Path.

O. F. WHITNEY

EDW. P. KIMBALL

Firm March Tempo

1. Child-ren of the Saints of God, Born and reared in
2. Be to ev-'ry crea-ture kind, Pat-ient gen-tle



Truth's a-bode. Shun the broad and down-ward road,
and re-fined. Clean in bod-y and in mind,



The Upward Path.

cresc.

Pure and blame-less be Climb the up-ward
Scorn in-i-qui-ty Firm with feet up-

path of right. Find in vir-tue your de-light
on the rock. Fear no storm nor bat-tle shock

rit.

Put the tempting friends to flight On to vic-tor-y
Christ will shield His precious flock Safe e-ter-nal-y

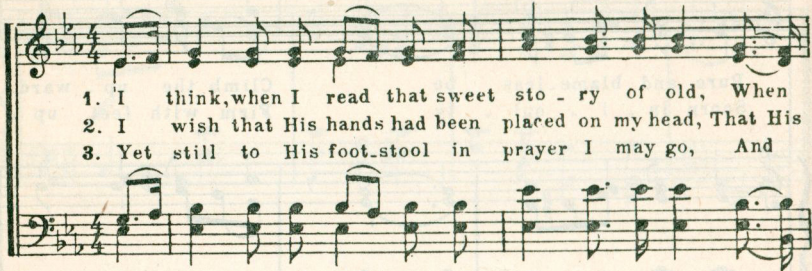
rit.

No. 81 I Think When I Read That Sweet Story.

Mrs JEMIMA LUKE-1841.

English Tune.

Harmonized by HUBERT P. MAIN.



1. I think, when I read that sweet sto - ry of old, When
2. I wish that His hands had been placed on my head, That His
3. Yet still to His foot - stool in prayer I may go, And



Je - sus was here a - mong men, How He
arms had been thrown a - round me, That
ask for a share in His love; And



called lit - tle chil - dren like lambs to His fold, I should
I might have seen His kind look when He said, "Let the
if I thus ear - nest - ly seek Him be - low, I shall



like to have been with Him then.
lit - tle ones come un - to Me."
see Him and hear Him a - bove.

ALICE JEAN CLEATOR.

ARTHUR WILTON.

1. "Be hap-py," sings the lit-tle bird, On boughs beneath the blue;
 2. "Be hap-py," trills the lit-tle brook, While running meadows thro';
 3. "Be hap-py," shouts the wind of morn, As o'er the land it flies;

Be hap-py, hap-py all day long, And oth-ers will be too!
 Be hap-py, hap-py all day long, And oth-ers will be too!
 Be hap-py, South winds whisper low, And ev-'ry wave re-plies.

CHORUS

Be hap-py, all day long, Each day you'll find it true;

That he whose heart has joy and song, Gives joy to oth-ers too.

No. 83

Called to Serve.

GRACE GORDON.

WALTER G. TYLER.

1. Called to serve Him, heav'nly King of glo-ry, Chos-en e'er to
 2. Called to tread His path of ser-vice loy-al, Called to lead to
 3. Called to know the richness of His blessing, Sons of God, and

witness for His name; Far and wide we tell a Father's sto-ry
 His e-ter-nal light; Rich re-ward a-waits in mansions royal,
 children of a King; Glad of heart, His ho-ly name confessing,

CHORUS.

Far and wide His love pró-claim.
 Forward then in heav'nly might. On-ward, ev-er
 Homage un-to Him we bring.

on ward, as we glo-ry in His name,

Called to Serve.

On-ward, ev-er on-ward, as we glo-ry in His

The first system of musical notation for the song 'Called to Serve.' It consists of a treble and a bass staff. The treble staff has a key signature of two flats (Bb and Eb) and a 3/4 time signature. It features a melody with eighth and sixteenth notes, including triplets marked with a '3'. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

name; For-ward, pressing for-ward, as a

The second system of musical notation. The treble staff continues the melody with triplets and rests. The bass staff continues the accompaniment. The lyrics 'name; For-ward, pressing for-ward, as a' are positioned below the treble staff.

tri-umph song we sing, Joy our strength shall

The third system of musical notation. The treble staff has a key signature change to one flat (Bb) and a 3/4 time signature. It features a melody with quarter and eighth notes. The bass staff continues the accompaniment. The lyrics 'tri-umph song we sing, Joy our strength shall' are positioned below the treble staff.

be, press forward ev-er, Called to serve our King; King.

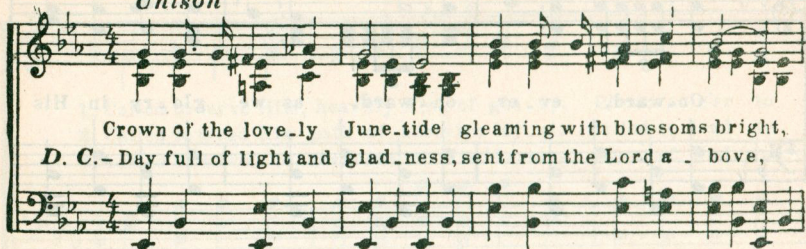
The fourth system of musical notation. The treble staff has a key signature of one flat (Bb) and a 3/4 time signature. It features a melody with quarter and eighth notes, ending with a double bar line and a repeat sign. The bass staff continues the accompaniment. The lyrics 'be, press forward ev-er, Called to serve our King; King.' are positioned below the treble staff.

No. 84 Crown of the Lovely Junetide.

LIZZIE DEARMOND


R. FRANK LEHMAN

Unison



Crown of the love-ly June-tide gleaming with blossoms bright,
D. C. - Day full of light and glad-ness, sent from the Lord a - bove,

Harmony



Full of the Summer's fra-grance, glowing with golden light,
Gold-en with Summer sun-shine, bright with the Father's love;

Unison



Day of the happy child-ren, ringing with shout and song,
Crown of the happy June-tide, won-der-ful joy you bring,

Harmony



While to His ho-ly tem-ple glad-ly they haste a - long.
Now as we sing ho - san - nas un-to the King of Kings.

Fine

Crown of the Lovely Junetide.

DUET

Up-ward from field and woodland rings a tune-ful lay,

Na-ture's sweet voices blending wel-comes this sweet day,

Hark! silv-'ry ech-oes com-ing down thro' flow'ry way,

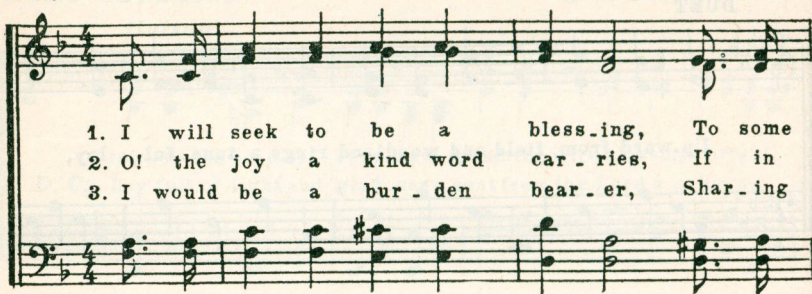
Harmony

D.C. al Fine

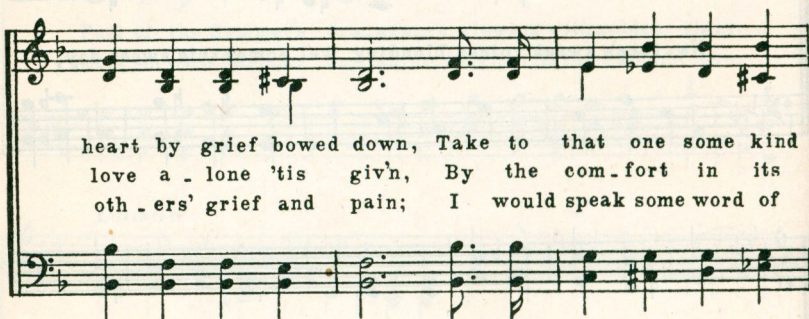
Tell of the Lord's great goodness calling us to praise.

Adapted

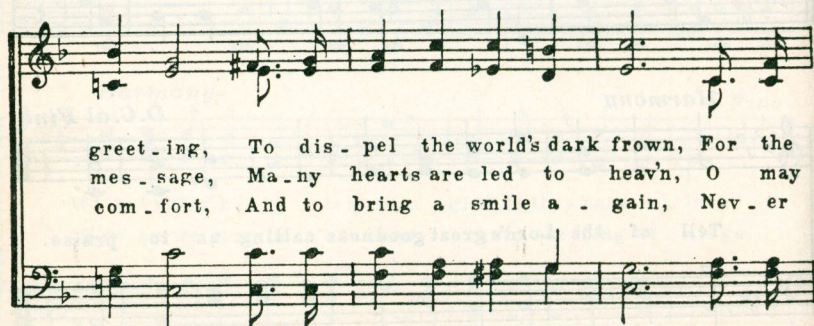
C. AUSTIN MILES



1. I will seek to be a bless-ing, To some
2. O! the joy a kind word car-ries, If in
3. I would be a bur-den bear-er, Shar-ing

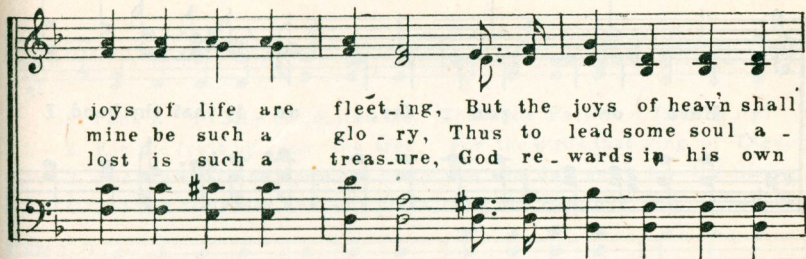


heart by grief bowed down, Take to that one some kind
love a-lone 'tis giv'n, By the com-fort in its
oth-ers' grief and pain; I would speak some word of

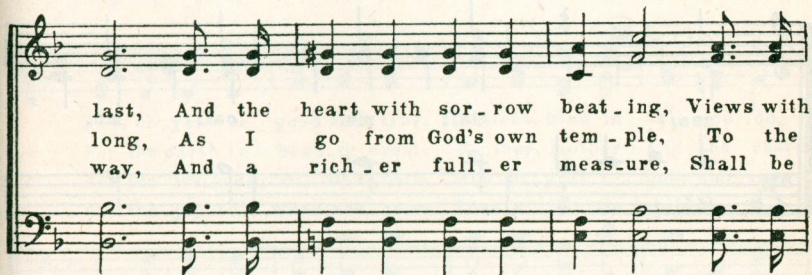


greet-ing, To dis-pel the world's dark frown, For the
mes-sage, Ma-ny hearts are led to heav'n, O may
com-fort, And to bring a smile a-gain, Nev-er

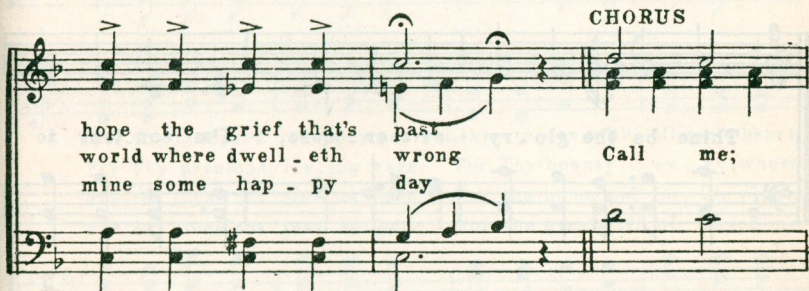
Call Me.



joys of life are fleet-ing, But the joys of heav'n shall
mine be such a glo-ry, Thus to lead some soul a -
lost is such a treas-ure, God re - wards in his own



last, And the heart with sor-row beat-ing, Views with
long, As I go from God's own tem-ple, To the
way, And a rich-er full-er meas-ure, Shall be



CHORUS

hope the grief that's past
world where dwell-eth wrong Call me;
mine some hap-py day



call me, where I may be of serv-ice, Lord,

Here or yonder, only that thy hand I

see; Call me; call me,

Thine be the glo-ry ev-er-more, I'm con-tent to

do thy will, what - so - e'er it be.

No. 86

Can a Little Child, Like Me?

78.0M

MARY MAPES DODGE.

W. R. BASSFORD.



1. Can a lit_tle child, like me, Thank the Fa_ther fit_ting-ly?
2. For the fruit up - on the tree, For the birds that sing of Thee,
3. For the sunshine warm and bright, For the day and for the night;
4. For our comrades and our plays, And our hap-py hol-i-days;



Yes, oh, yes' be good and true, Patient, kind in all you do,
For the earth in beau-ty drest, Fa-ther, mother and the rest;
For the les_sons of our youth, Hon-or, grat-i-tude and truth;
For the joy-ful work and true That a lit_tle child may do;



Love the Lord, and do your part; Learn to say with all your heart:
For Thy pre-cious, lov-ing care, For Thy bounty ev-'ry-where,
For the love that met us here, For the home and for the cheer,
For our lives but just be-gun; For the great gift of Thy Son,



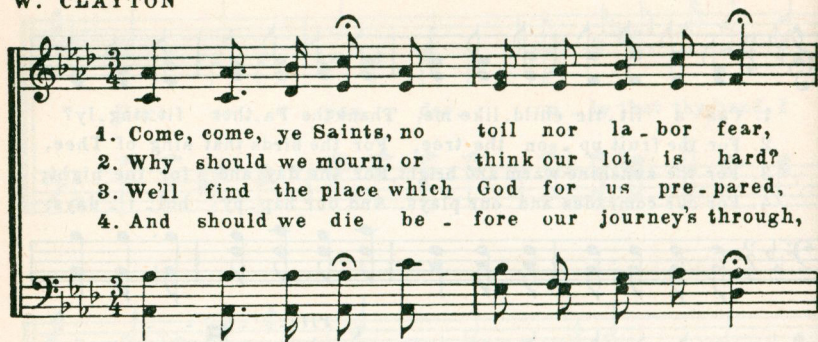
Father, we thank Thee! Father, we thank Thee! Father in heaven, we thank Thee!



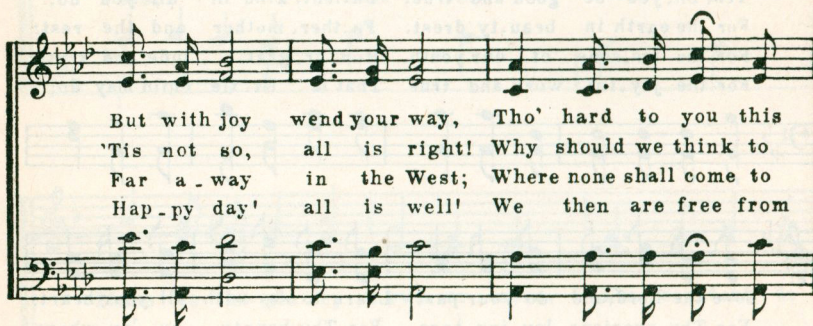
No. 87

Come, Come, Ye Saints.

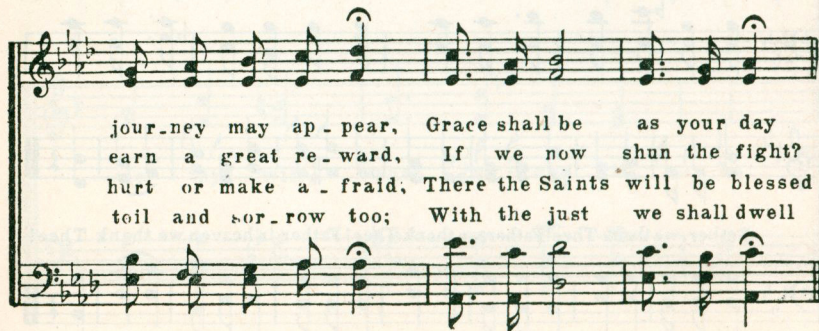
W. CLAYTON



1. Come, come, ye Saints, no toil nor la - bor fear,
 2. Why should we mourn, or think our lot is hard?
 3. We'll find the place which God for us pre - pared,
 4. And should we die be - fore our journey's through,



But with joy wend your way, Tho' hard to you this
 'Tis not so, all is right! Why should we think to
 Far a - way in the West; Where none shall come to
 Hap - py day' all is well! We then are free from



jour - ney may ap - pear, Grace shall be as your day
 earn a great re - ward, If we now shun the fight?
 hurt or make a - fraid; There the Saints will be blessed
 toil and sor - row too; With the just we shall dwell

Come, Come, Ye Saints.

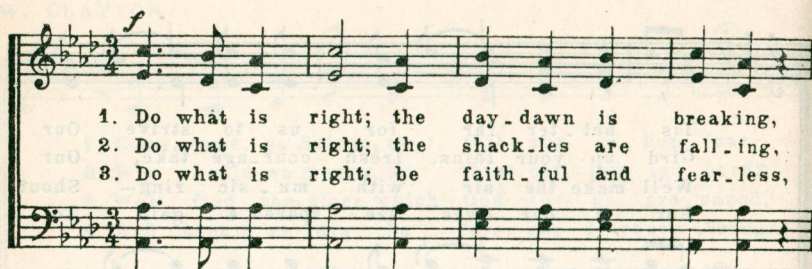
'Tis bet-ter far for us to strive Our
Gird up your loins, fresh cour-age take, Our
We'll make the air with mu-sic ring— Shout
But if our lives are spared a - gain To

use-less cares from us to drive; Do this, and joy your
God will nev - er us for-sake; And soon we'll have this
prais-es to our God and King; A - bove the rest these
see the Saints, their rest ob-tain, O how we'll make this

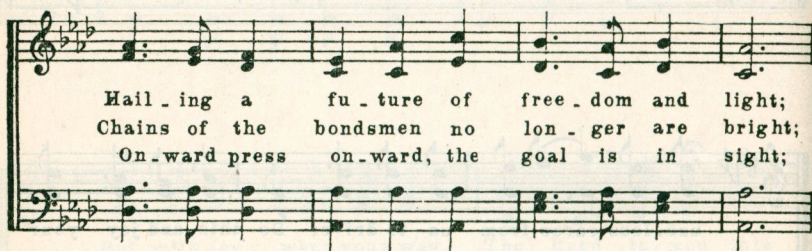
hearts will swell—
truth to tell—
words we'll tell—
chor-us swell—

All is well! all is well!

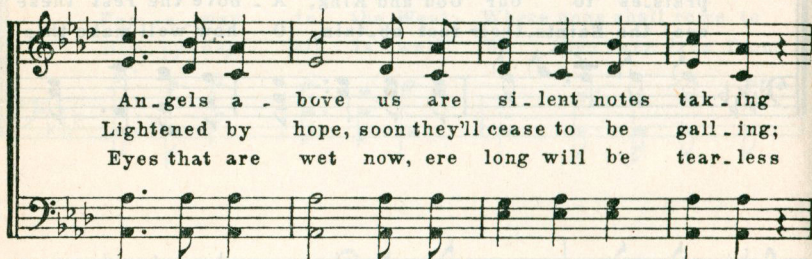
Do What is Right,



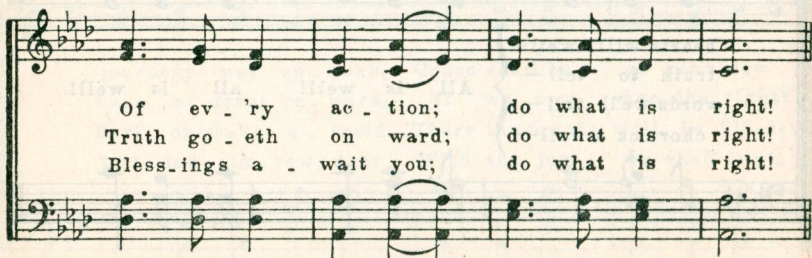
1. Do what is right; the day-dawn is breaking,
 2. Do what is right; the shackles are fall-ing,
 3. Do what is right; be faith-ful and fear-less,



Hail-ing a fu-ture of free-dom and light;
 Chains of the bondsmen no lon-ger are bright;
 On-ward press on-ward, the goal is in sight;



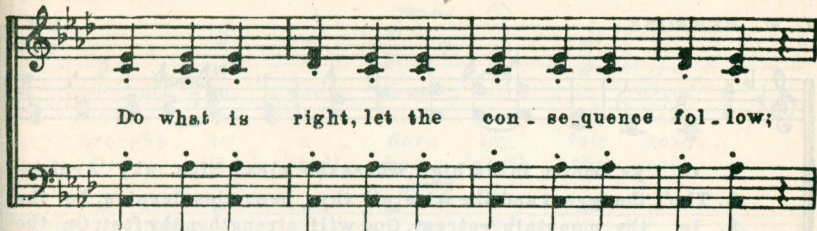
An-gels a-bove us are si-lent notes tak-ing
 Lightened by hope, soon they'll cease to be gall-ing;
 Eyes that are wet now, ere long will be tear-less



Of ev-'ry ac-tion; do what is right!
 Truth go-eth on ward; do what is right!
 Bless-ings a-wait you; do what is right!

Do What is Right.

CHORUS



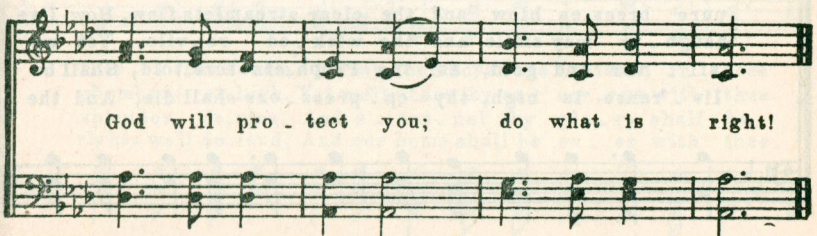
Do what is right, let the consequences follow;



Battle for freedom in spirit and might;

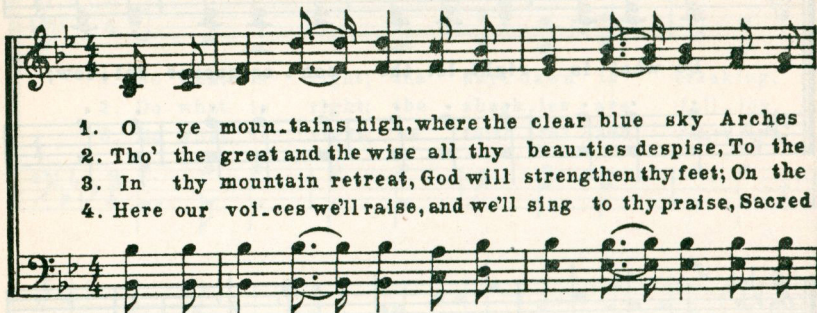


And with stout hearts look ye forth till to-morrow;

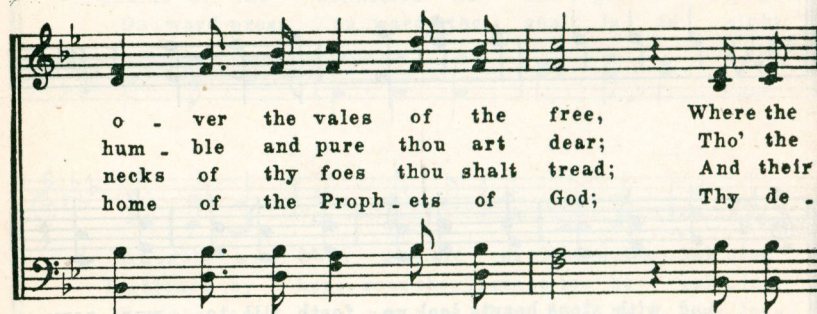


God will protect you; do what is right!

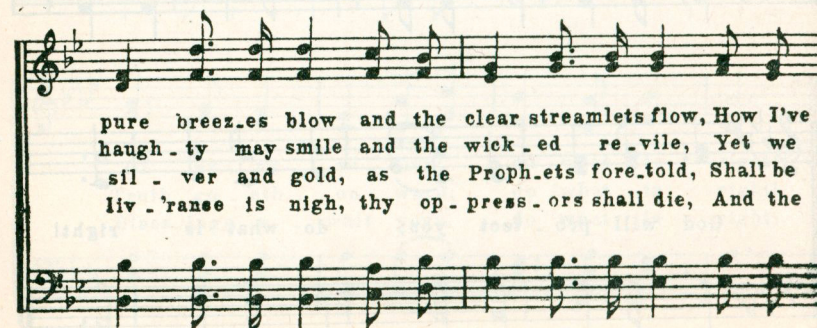
C. W. PENROSE



1. O ye moun.tains high, where the clear blue sky Arches
 2. Tho' the great and the wise all thy beau.ties despise, To the
 3. In thy mountain retreat, God will strength thy feet; On the
 4. Here our voi.ces we'll raise, and we'll sing to thy praise, Sacred



o - ver the vales of the free, Where the
 hum - ble and pure thou art dear; Tho' the
 necks of thy foes thou shalt tread; And their
 home of the Proph - ets of God; Thy de -



pure breez.es blow and the clear streamlets flow, How I've
 haugh - ty may smile and the wick - ed re - vile, Yet we
 sil - ver and gold, as the Proph.ets fore.told, Shall be
 liv - 'rance is nigh, thy op - press - ors shall die, And the

O Ye Mountains High.

longed to your bos - om to flee!
 love thy glad ti - dings to hear.
 brought to a - dorn thy fair head.
 Gen - tiles shall bow 'neath thy rod.

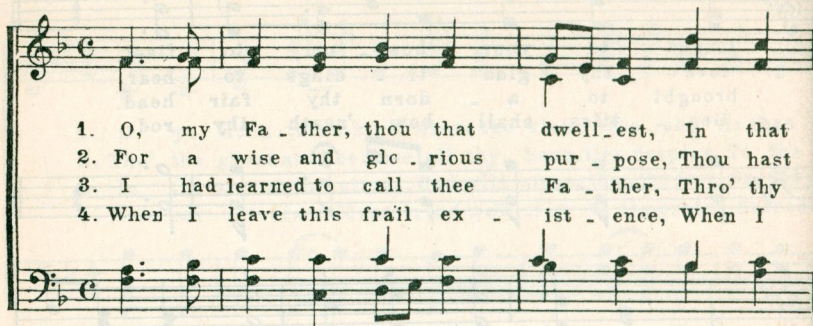
O Zi - on! dear Zi - on! land of the
 O Zi - on! dear Zi - on! home of the
 O Zi - on! dear Zi - on! home of the
 O Zi - on! dear Zi - on! land of the

free, Now my cwn moun.tain home, un - to
 free, Tho' thou wert forced to fly to thy
 free, Soon thy tow - ers shall shine with a
 free, In thy tem - ples we'll bend, all thy

thee I have come - All my fond hopes are centered in thee.
 chambers on high, Yet we'll share joy and sor - row with thee.
 splendor de - vine, And e - ter - nal thy glo - ry shall be.
 rights we'll de - fend, And our home shall be ev - er with thee.

ELIZA R. SNOW.

HAYDN.



1. O, my Fa - ther, thou that dwell - est, In that
 2. For a wise and glo - rious pur - pose, Thou hast
 3. I had learned to call thee Fa - ther, Thro' thy
 4. When I leave this frail ex - ist - ence, When I

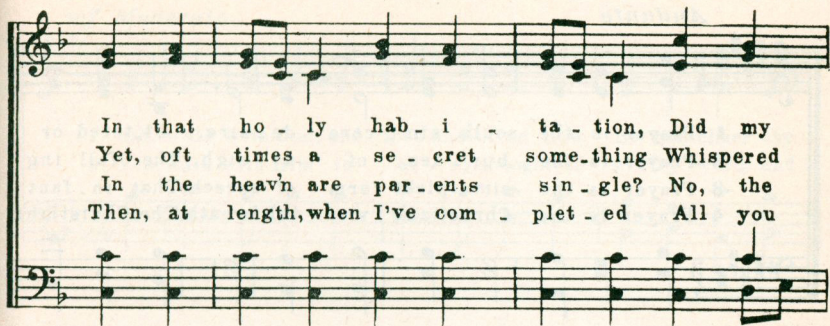


high and glo - rious place! When shall I re - gain thy
 placed me here on earth, And with - held the rec - ol -
 Spir - it from on high; But, un - til the Key of
 lay this mor - tal by; Fa - ther, moth - er, may I

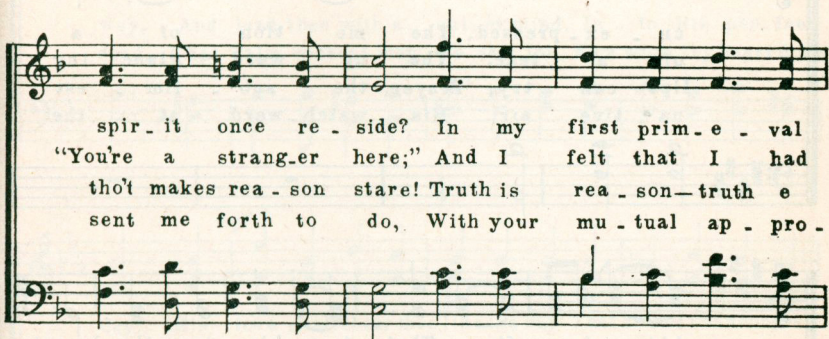


pres - ence, And a - gain be - hold thy face?
 lec - tion Of my form - er friends and birth;
 Knowledge Was re - stored, I knew not why;
 meet you In your roy - al courts on high?

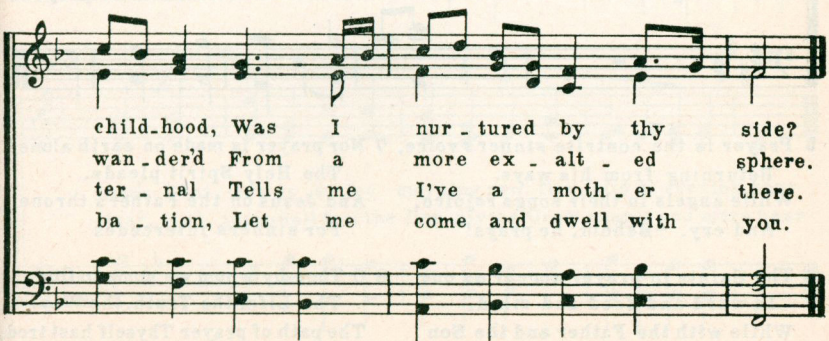
O, My Father.



In that ho - ly hab - i - ta - tion, Did my
Yet, oft times a se - cret some - thing Whispered
In the heav'n are par - ents sin - gle? No, the
Then, at length, when I've com - plet - ed All you



spir - it once re - side? In my first prim - e - val
"You're a strang - er here;" And I felt that I had
tho't makes rea - son stare! Truth is rea - son - truth e
sent me forth to do, With your mu - tual ap - pro -



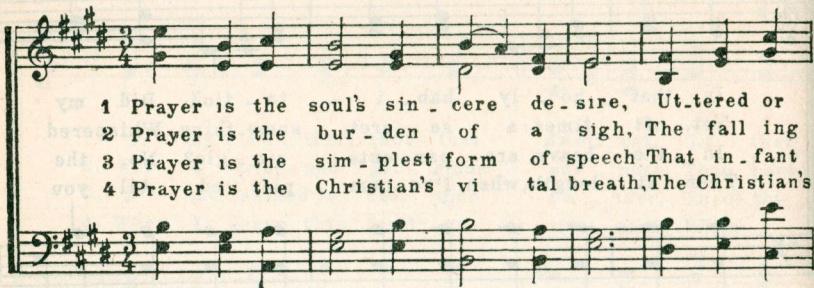
child - hood, Was I nur - tured by thy side?
wan - der'd From a more ex - alt - ed sphere.
ter - nal Tells me I've a moth - er there.
ba - tion, Let me come and dwell with you.

No. 91 Prayer is the Soul's Sincere Desire.

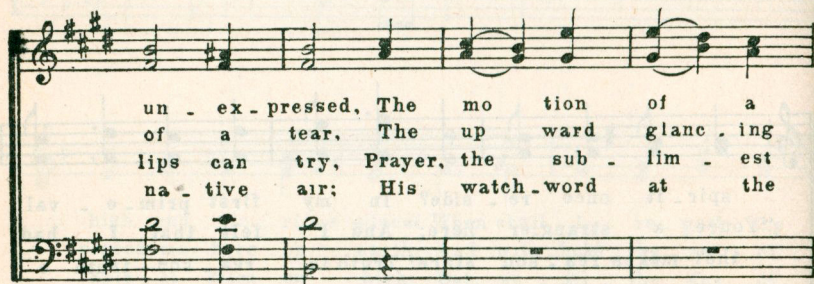
MONTGOMERY

G CARELESS

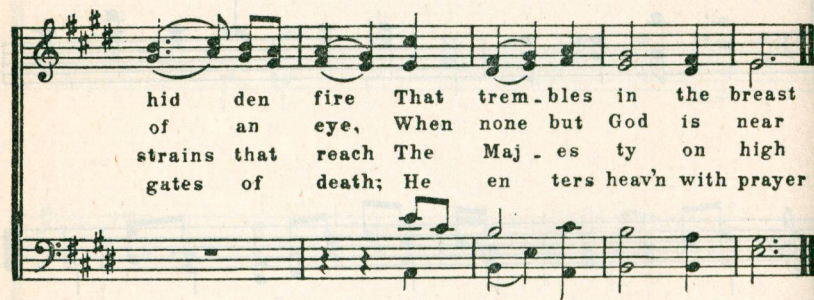
Andante



1 Prayer is the soul's sin - cere de - sire, Ut - tered or
 2 Prayer is the bur - den of a sigh, The fall ing
 3 Prayer is the sim - plest form of speech That in - fant
 4 Prayer is the Christian's vi tal breath, The Christian's



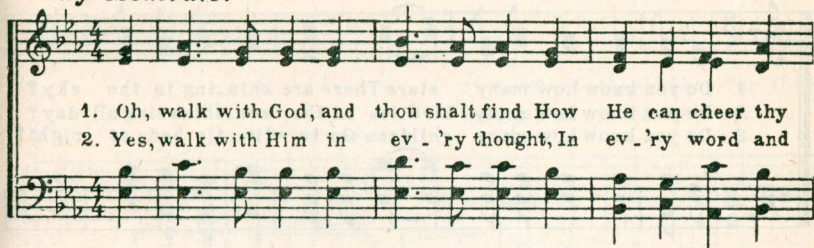
un - ex - pressed, The mo tion of a
 of a tear, The up ward glanc - ing
 lips can try, Prayer, the sub - lim - est
 na - tive air; His watch - word at the



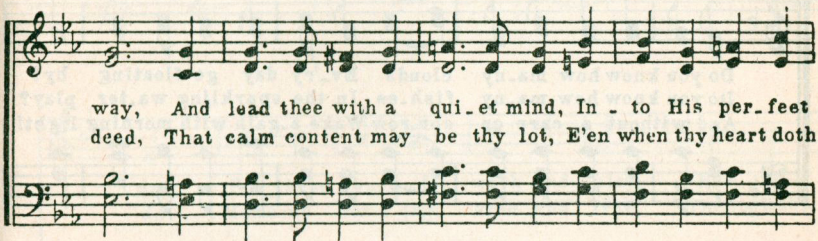
hid den fire That trem - bles in the breast
 of an eye, When none but God is near
 strains that reach The Maj - es ty on high
 gates of death; He en ters heav'n with prayer

5 Prayer is the contrite sinner's voice, 7 Nor prayer is made on earth alone.
 Returning from his ways. The Holy Spirit pleads.
 While angels in their songs rejoice, And Jesus on the Father's throne,
 And cry, "Behold, he prays!" For sinners intercedes

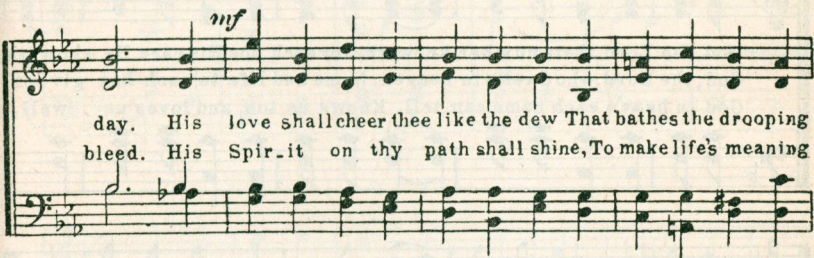
6 The Saints in prayer appear as one 8 O Thou by whom we come to God,
 In word and deed and mind, The Life, the Truth, the Way!
 While with the Father and the Son The path of prayer Thyself hast trod;
 Their fellowship they find Lord, teach us how to pray

mf Moderato.


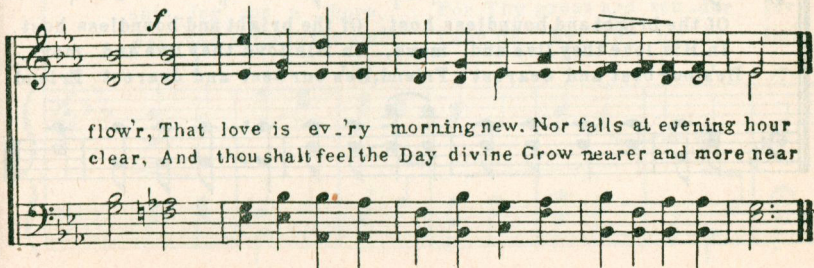
1. Oh, walk with God, and thou shalt find How He can cheer thy
 2. Yes, walk with Him in ev-'ry thought, In ev-'ry word and



way, And lead thee with a quiet mind, In - to His per-fect
 deed, That calm content may be thy lot, E'en when thy heart doth



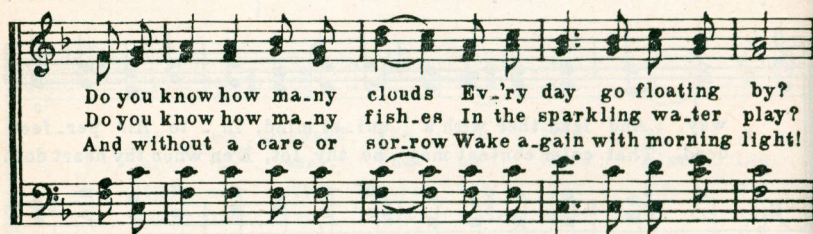
day. His love shall cheer thee like the dew That bathes the drooping
 bleed. His Spir-it on thy path shall shine, To make life's meaning



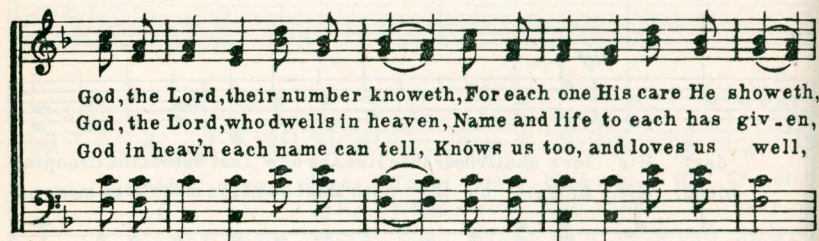
flow'r, That love is ev-'ry morning new. Nor falls at evening hour
 clear, And thou shalt feel the Day divine Grow nearer and more near



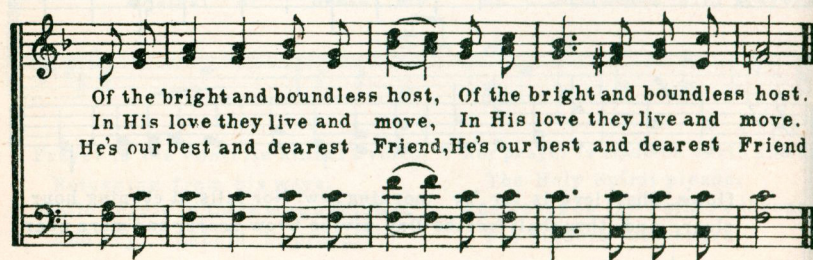
1 Do you know how many stars There are shin.ing in the sky?
 2 Do you know how many bird.ies In the sun.shine sing all day?
 3 Do you know how many children Go to lit.tle beds at night?



Do you know how ma.ny clouds Ev.'ry day go floating by?
 Do you know how ma.ny fish.es In the sparkling wa.ter play?
 And without a care or sor.row Wake a.gain with morning light!



God, the Lord, their number knoweth, For each one His care He showeth,
 God, the Lord, who dwells in heaven, Name and life to each has giv.en,
 God in heav'n each name can tell, Knows us too, and loves us well,



Of the bright and boundless host, Of the bright and boundless host.
 In His love they live and move, In His love they live and move.
 He's our best and dearest Friend, He's our best and dearest Friend

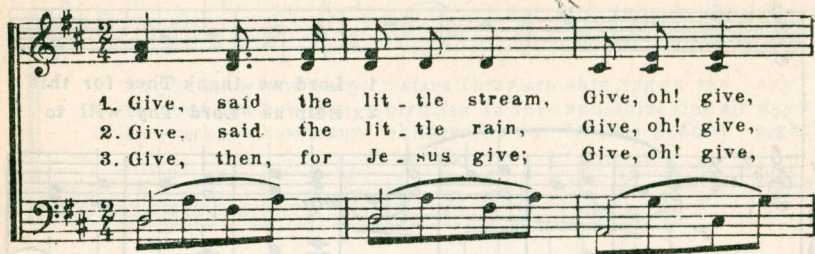
Andante

1. Lord we thank Thee for this
2. Help us Lord Thy will to

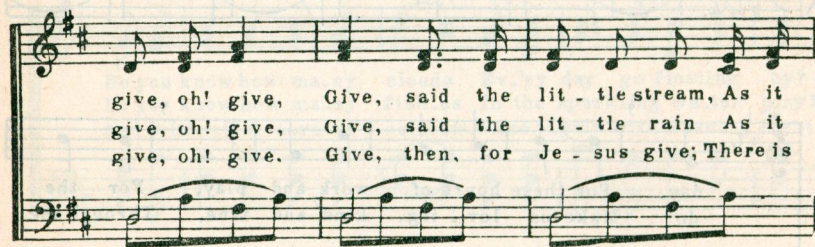
day, For these hours of work and play, For the
do Make us lov - ing, kind and true, Through the

shin - ing sun a - bove, For Thy great and ten - der love
day and through the night Lead us by Thy ho - ly light

No. 95 Give, Said the Little Stream.



1. Give, said the lit - tle stream, Give, oh! give,
 2. Give. said the lit - tle rain, Give, oh! give,
 3. Give, then, for Je - sus give; Give, oh! give,



give, oh! give, Give, said the lit - tle stream, As it
 give, oh! give, Give, said the lit - tle rain As it
 give, oh! give. Give, then, for Je - sus give; There is



hur - ried down the hill; I'm small I know, but wher.
 fell up - on the flow'rs; I'll raise their drooping
 some - thing all can give, Do as the streams and



ev - er I go. The fields grow greener still,
 head a - gain, As it fell up - on the flow'rs.
 blos - soms do. For God and oth - ers live

Give, Said the Little Stream.

Musical notation for the first system of 'Give, Said the Little Stream.' The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has two sharps (F# and C#).

Sing-ing, singing all the day Give a-way, oh! give a-way

Musical notation for the second system of 'Give, Said the Little Stream.' The treble staff continues the melody, and the bass staff continues the accompaniment. The key signature remains two sharps.

Sing-ing, singing all the day Give, oh! give a-way

No. 96

Praise God

Musical notation for the first system of 'Praise God.' The treble staff has a melody of eighth notes, and the bass staff has a steady accompaniment of eighth notes. The key signature has three sharps (F#, C#, G#).

Praise God from whom all blessings flow; Praise Him, all creatures here below;

Musical notation for the second system of 'Praise God.' The treble staff continues the melody, and the bass staff continues the accompaniment. The key signature remains three sharps.

Praise Him a-bove, ye heav'nly host; Praise Father, Son, and Holy Ghost.

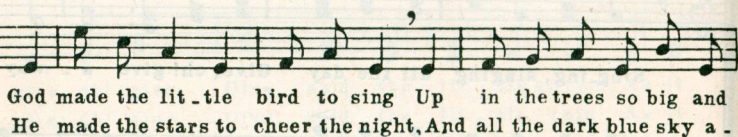
God Made Us All.

JAMES M. MC LAUGHLIN.

Con grazia

mf

The piano introduction consists of two staves in G major (one sharp) and 3/4 time. The right hand features a melody of eighth and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.



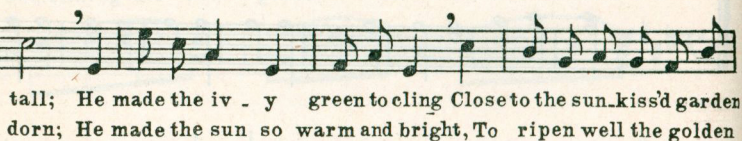
God made the lit - tle bird to sing Up in the trees so big and
He made the stars to cheer the night, And all the dark blue sky a -

The vocal melody is written on a single staff in G major and 3/4 time, featuring a mix of eighth and quarter notes with some rests.



mp

The piano accompaniment continues with two staves in G major and 3/4 time, mirroring the style of the introduction with a melodic right hand and a rhythmic left hand.



tall; He made the iv - y green to cling Close to the sun - kiss'd garden
dorn; He made the sun so warm and bright, To ripen well the golden

The vocal melody continues on a single staff in G major and 3/4 time, maintaining the same note values and phrasing as the previous section.



The piano accompaniment concludes with two staves in G major and 3/4 time, ending with a final chord in the right hand and a sustained bass note in the left hand.

God Made Us All.

wall He made the flow'r to charm the eye, And
corn; I can not twin- kle like the star, Or

cres.

scent the summer air a - round; He made the tree so
blossom like the fragrant flow- ers But God hath made me

rit.

broad and high, To cast its shadow on the ground.
bet- ter far, And giv'n me great-er nob-ler pow'rs.

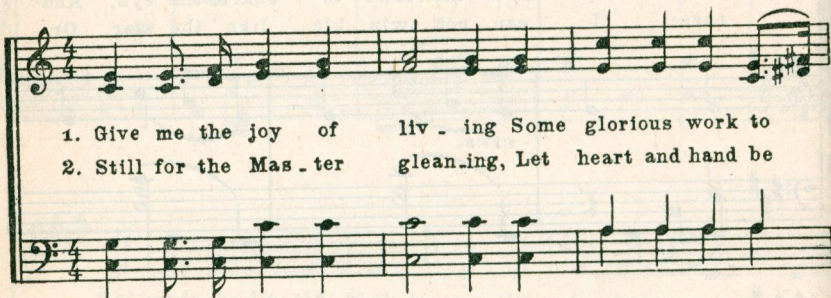
p rit.

No. 98

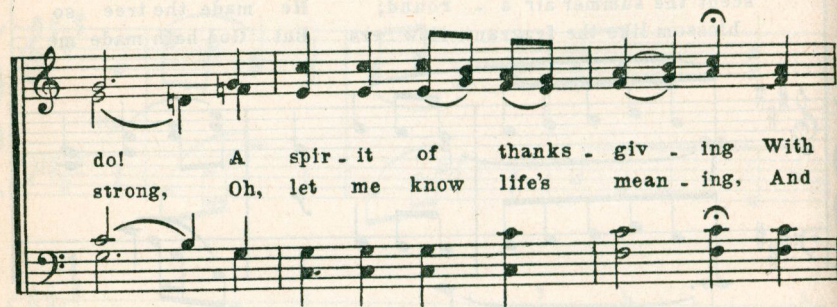
Give Me the Joy of Living.

Adapted - J J CUTTER.

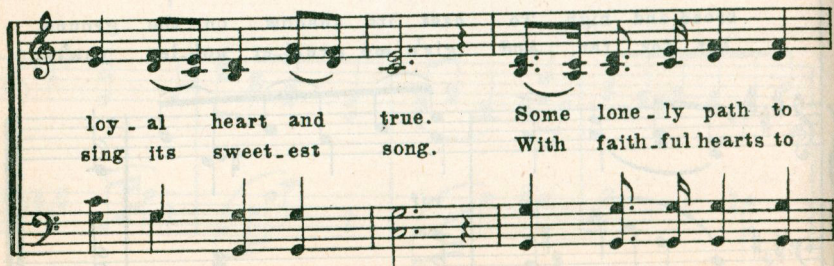
W. H. DOANE, by per.



1. Give me the joy of liv - ing Some glorious work to
 2. Still for the Mas - ter glean.ing, Let heart and hand be

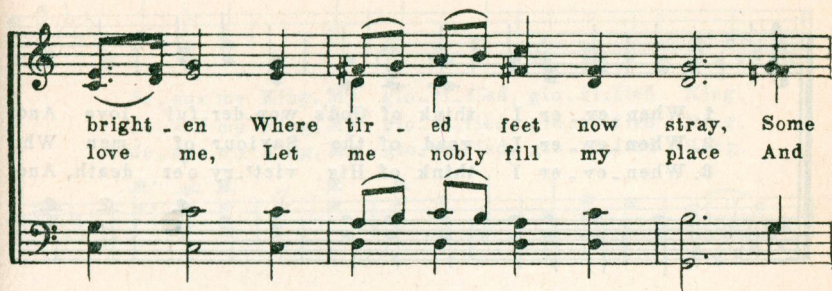


do! A spir - it of thanks - giv - ing With
 strong, Oh, let me know life's mean - ing, And

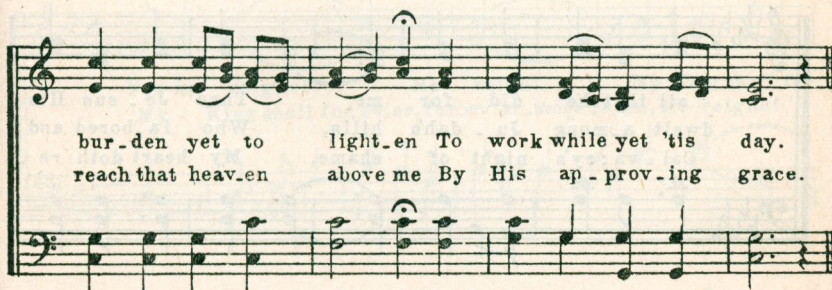


loy - al heart and true. Some lone - ly path to
 sing its sweet - est song. With faith - ful hearts to

Give Me the Joy of Living.

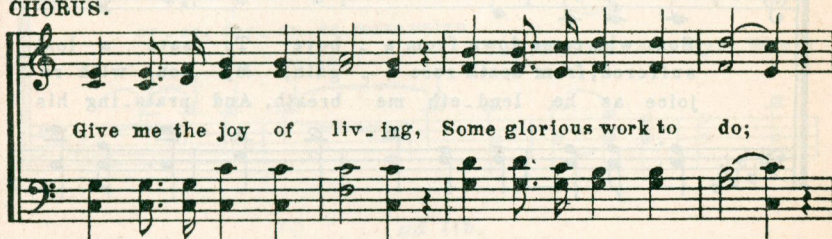


bright - en Where tir - ed feet now stray, Some
love me, Let me nobly fill my place And

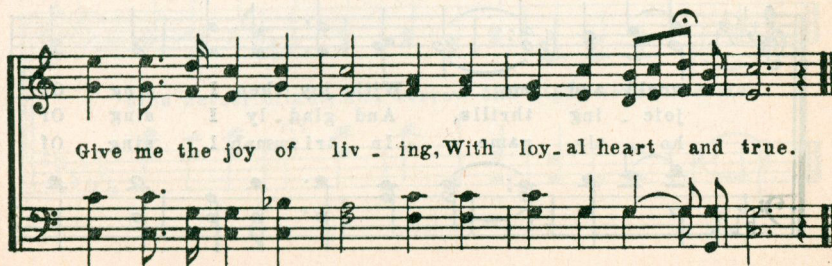


bur - den yet to light - en To work while yet 'tis day.
reach that heav - en above me By His ap - prov - ing grace.

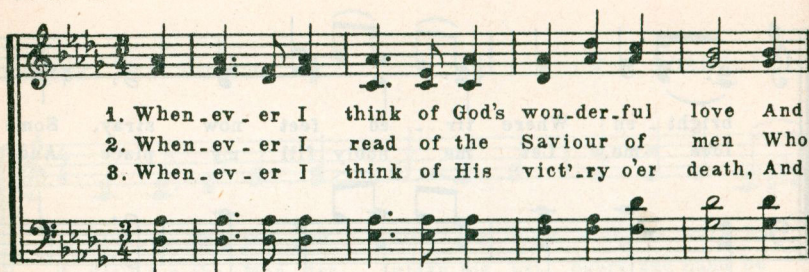
CHORUS.



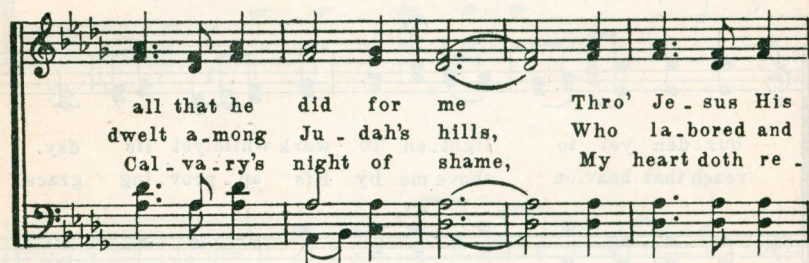
Give me the joy of liv - ing, Some glorious work to do;



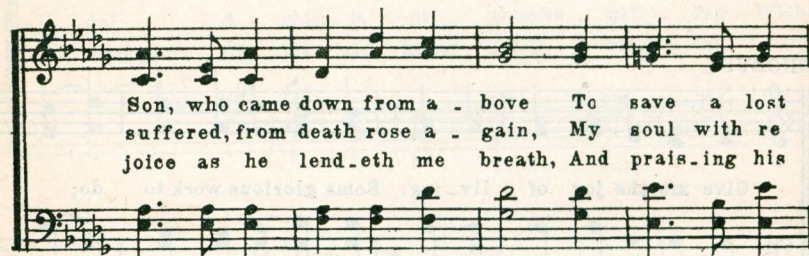
Give me the joy of liv - ing, With loy - al heart and true.



1. When-ev-er I think of God's won-der-ful love And
2. When-ev-er I read of the Saviour of men Who
3. When-ev-er I think of His vict'-ry o'er death, And



all that he did for me Thro' Je-sus His
dwelt a-mong Ju-dah's hills, Who la-bored and
Cal-va-ry's night of shame, My heart doth re-



Son, who came down from a-bove To save a lost
suffered, from death rose a-gain, My soul with re
joice as he lend-eth me breath, And prais-ing his



world and me; With joy then I sing Of
joic-ing thrills, And glad-ly I sing Of
ho-ly name In tri-umph I sing Of

He Reigns.

Je - sus my King, My glo - ri - fied, glo - ri - fied King.
 Je - sus my King, My glo - ri - fied, glo - ri - fied King.
 Je - sus my King, My glo - ri - fied, glo - ri - fied King.

The first system of the musical score for 'He Reigns.' It consists of two staves, treble and bass, in a key of three flats (B-flat major or D-flat minor). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are printed below the staves.

CHORUS

For he reigns! He reign! My King shall for.
 My King shall for - ev - er, for - ev - er - more reign, He reigns!

The chorus section of the musical score. It begins with the word 'CHORUS' in all caps. The musical notation continues with two staves. The lyrics are printed below the staves.

ev - er, for - ev - er - more reign
 He reigns! In realms of light Where

The continuation of the chorus section. The musical notation continues with two staves. The lyrics are printed below the staves.

ad lib.
 sins nev - er blight, And sorrow and night Never come.

The final line of the chorus section. It begins with the instruction 'ad lib.' in italics. The musical notation continues with two staves. The lyrics are printed below the staves.

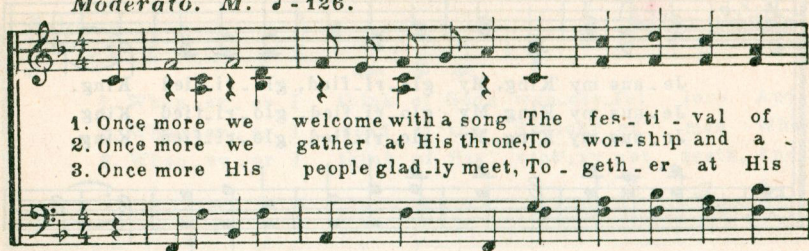
No. 100

Happy Children's Day.

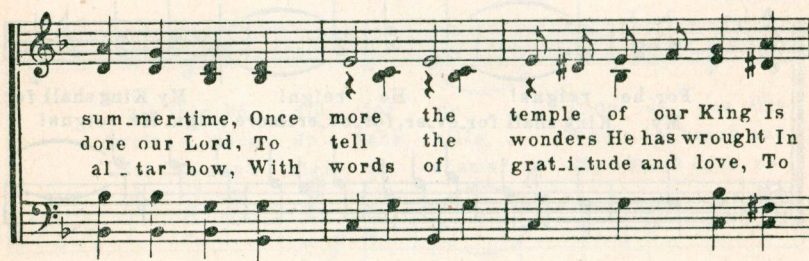
EDITH SANFORD TILLOTSON

C. HAROLD LOWDEN

Moderato. M. ♩ - 126.



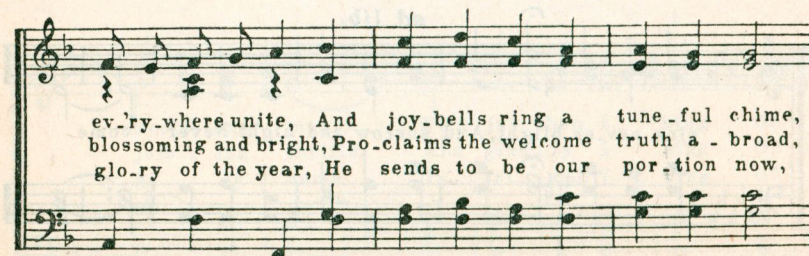
1. Once more we welcome with a song The fes-ti-val of
 2. Once more we gather at His throne, To wor-ship and a -
 3. Once more His people glad-ly meet, To - geth-er at His



sum-mer-time, Once more the temple of our King Is
 dore our Lord, To tell the wonders He has wrought In
 al-tar bow, With words of grat-i-tude and love, To

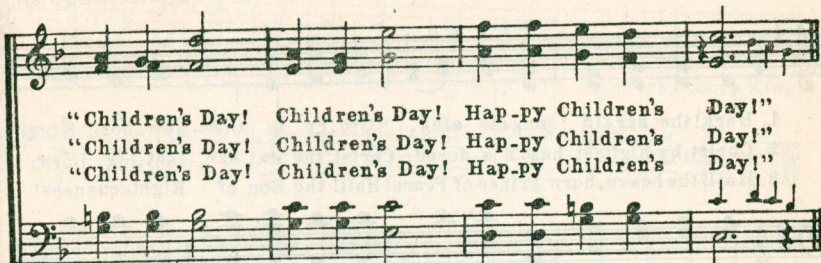


bright with blos-soms gay. Glad voic-es
 sum-mer's fair dis-play. All na-ture,
 sing and praise and pray. The bright-est



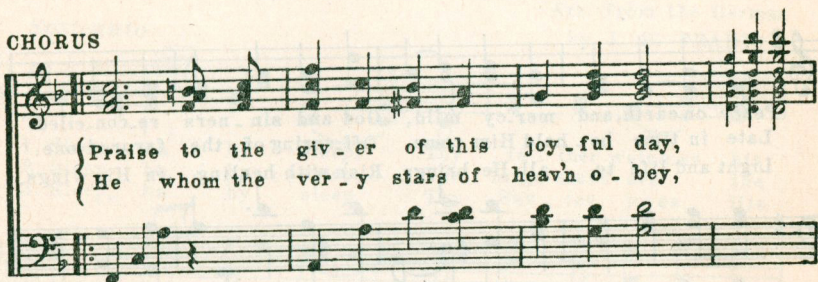
ev'-ry-where unite, And joy-bells ring a tune-ful chime,
 blossoming and bright, Pro-claims the welcome truth a-broad,
 glo-ry of the year, He sends to be our por-tion now,

Happy Children's Day.

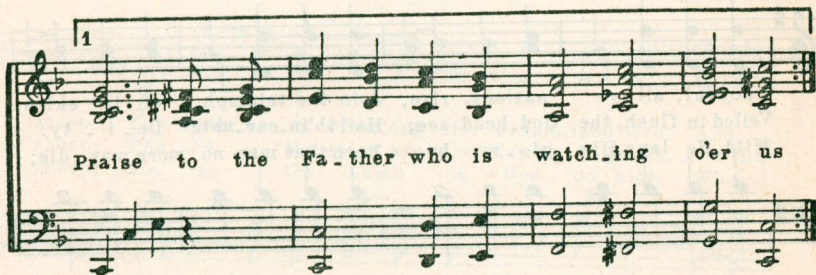


"Children's Day! Children's Day! Hap-py Children's Day!"
"Children's Day! Children's Day! Hap-py Children's Day!"
"Children's Day! Children's Day! Hap-py Children's Day!"

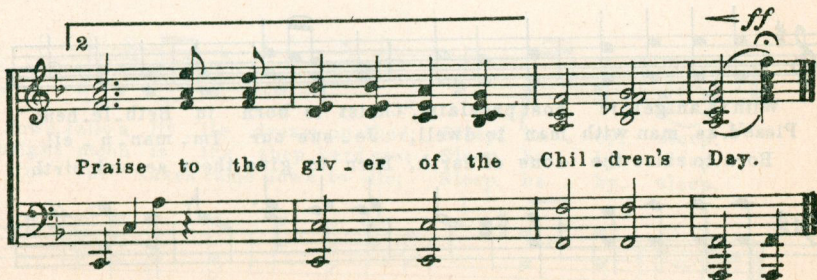
CHORUS



{ Praise to the giv-er of this joy-ful day,
He whom the ver-y stars of heav'n o-bey,



1
Praise to the Fa-ther who is watch-ing o'er us



2
Praise to the giv-er of the Chil-dren's Day.

No. 101. Hark! the Herald Angels Sing!

CHAS. WESLEY - 1739.

MENDELSSOHN

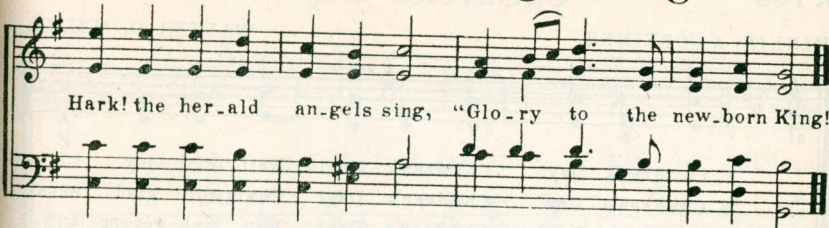
1. Hark! the herald angels sing, "Glo-ry to the new-born King!
2. Christ, by highest heav'n a-dored; Christ, the ev-er - last-ing Lord;
3. Hail! the heav'n-born Prince of Peace! Hail! the Son of Righteousness!

Peace on earth, and mer-cy mild, God and sin-ners re-con-ciled."
Late in time be-hold Him come, Off-spring of the favored one.
Light and life to all He brings, Rish with healing in His wings.

Joyful, all ye nations, rise, Join the triumph of the skies;
Veiled in flesh, the God-head see; Hail th'in-car-nate De-i-ty:
Mild He lays His glo-ry by, Born that man no more may die;

With th'an-gel-ic host proclaim, "Christ is born in Beth-le-hem."
Pleas'd, as man with man to dwell, Je-sus our Im-man-u-el!
Born to raise the sons of earth, Born to give them second birth

Hark! the Herald Angels Sing!



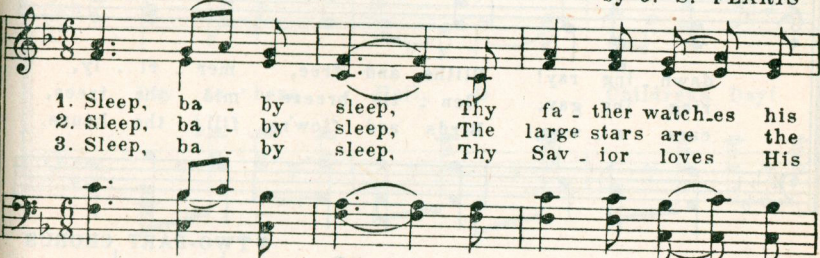
Hark! the her-ald an-gels sing, "Glo-ry to the new-born King!"

No. 102 Sleep, Baby, Sleep.

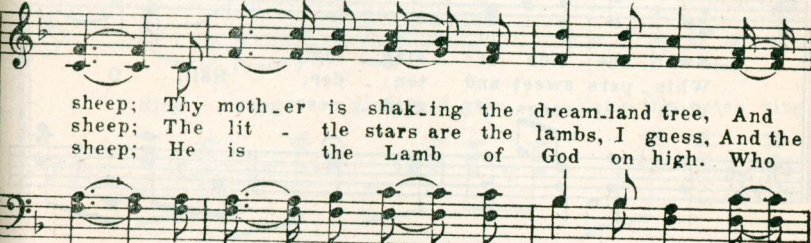
Arrangement Copyright 1911 by The Cable Co.

Arr. from the German
by J. S. FEARIS

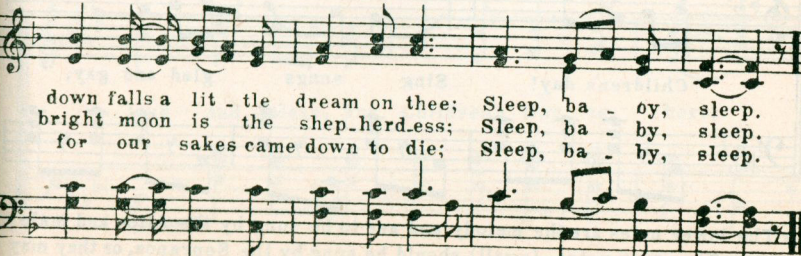
Sostenuto.



1. Sleep, ba - by sleep, Thy fa - ther watch-es his
2. Sleep, ba - by sleep, The large stars are the
3. Sleep, ba - by sleep, Thy Sav - ior loves His



sheep; Thy moth-er is shak-ing the dream-land tree, And
sheep; The lit - tle stars are the lambs, I guess, And the
sheep; He is the Lamb of God on high. Who



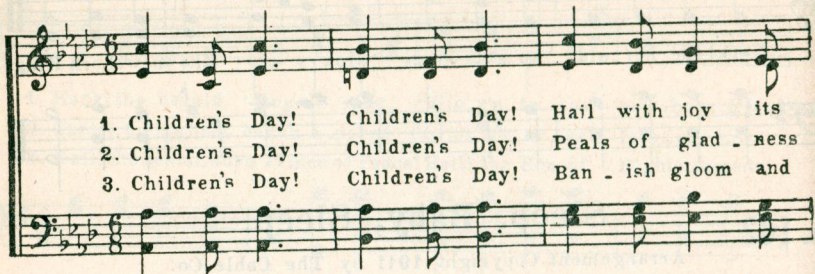
down falls a lit - tle dream on thee; Sleep, ba - oy, sleep.
bright moon is the shep-herd-ess; Sleep, ba - by, sleep.
for our sakes came down to die; Sleep, ba - by, sleep.

No. 103

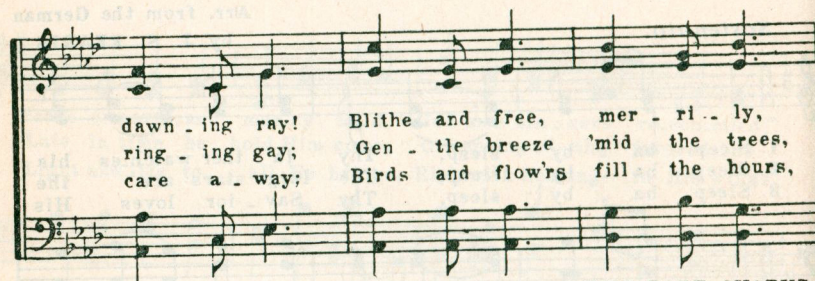
Children's Day.

MINNIE A. GREINER.

WALTER G. TYLER.

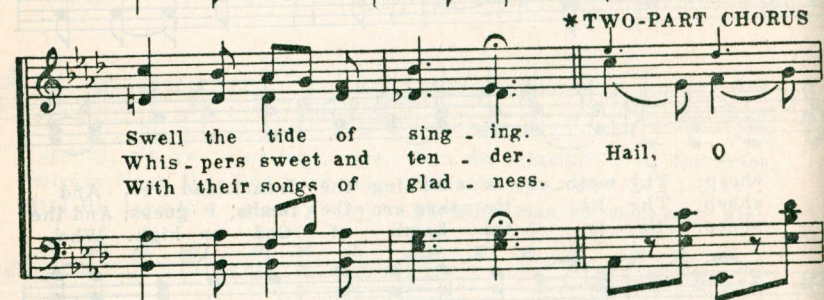


1. Children's Day! Children's Day! Hail with joy its
 2. Children's Day! Children's Day! Peals of glad - ness
 3. Children's Day! Children's Day! Ban - ish gloom and



dawn - ing ray! Blithe and free, mer - ri - ly,
 ring - ing gay; Gen - tle breeze 'mid the trees,
 care a - way; Birds and flow'rs fill the hours,

* TWO-PART CHORUS



Swell the tide of sing - ing.
 Whis - pers sweet and ten - der. Hail, O
 With their songs of glad - ness.



Children's day! Sing songs glad and gay;

* The lower notes are the melody and are to be sung by the Altos and male voices. The upper notes, (small) should be sung by the Sopranos, or they may be sung by a few selected voices.

Children's Day.

Let the notes ring loud and clear, Hap - py Children's

Day is here Hail, O Children's Day!

Sing songs glad and gay; Let the notes ring

loud and clear, For Children's Day is here!

Life's Mirror.

No. 104

TRACY Y. CANNON

1. There are loy - al hearts, there are
2. Give truth, and your gifts will be

a tempo

The first system of the musical score is in 4/4 time, key of B-flat major. It features a vocal melody line and a piano accompaniment. The piano part begins with a series of chords and a melodic line in the bass. The vocal line starts with a whole rest, followed by a series of eighth and quarter notes. The lyrics are written below the vocal line.

spir - its brave, There are souls that are pure and true; Then
paid in kind, And hon - or will hon - or meet; And a

The second system continues the musical score. The piano accompaniment features a steady bass line and chords. The vocal line continues with the lyrics. The system ends with a double bar line.

give to the world the best you have And the best will come back to
smile that is sweet will sure - ly find A smile that is just as

The third system concludes the musical score. The piano accompaniment continues with the same pattern. The vocal line ends with the lyrics. The system ends with a double bar line.

Life's Mirror.

you. Give love; and love to your life will flow, A
sweet. For life is a mir-ror of king and slave; 'Tis

strength in your ut-most need: Have faith, and a score of
just what we are and do; Then give to the world the

hearts will show Their faith in your word and deed.
best you have, And the best will come back to you.

poco rit. a tempo

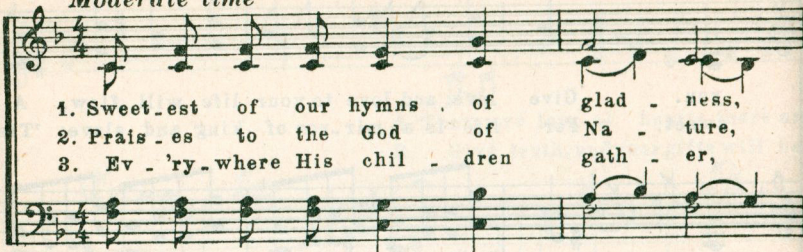
rall.

No. 105 Our Sweetest Hymns.

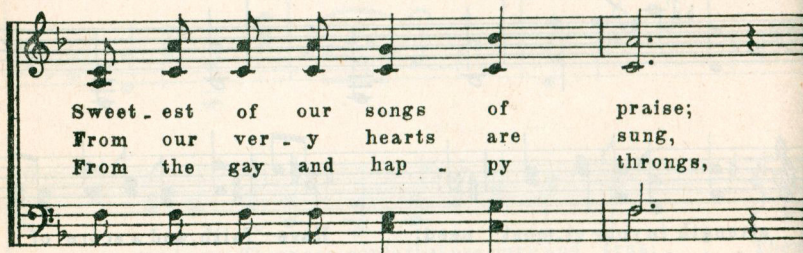
EDITH SANFORD TILLOTSON

C. HAROLD LOWDEN

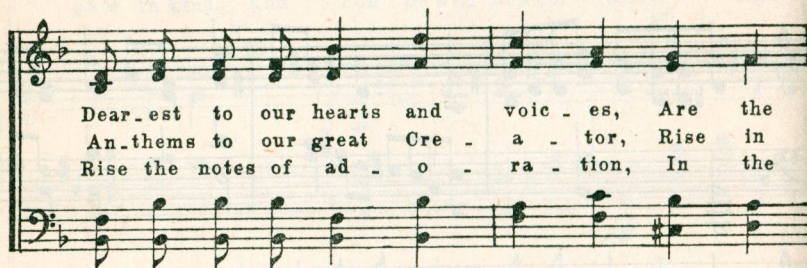
Moderate time



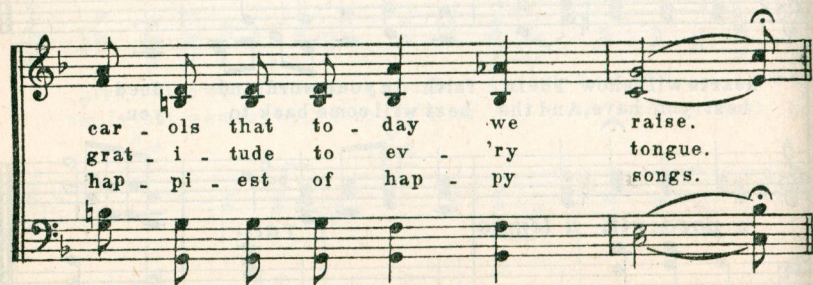
1. Sweet-est of our hymns of glad-ness,
 2. Prais-es to the God of Na-ture,
 3. Ev-'ry-where His chil-dren gath-er,



Sweet-est of our songs of praise;
 From our ver-y hearts are sung,
 From the gay and hap-py throngs,



Dear-est to our hearts and voic-es, Are the
 An-thems to our great Cre-a-tor, Rise in
 Rise the notes of ad-o-ra-tion, In the

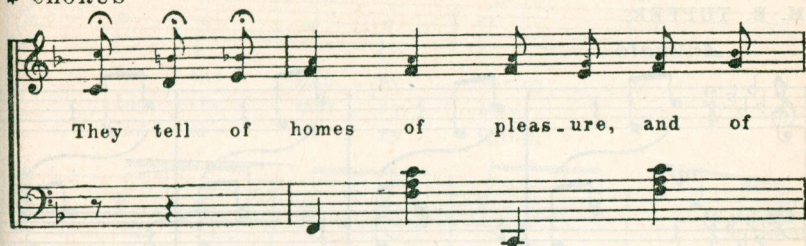


car-ols that to-day we raise.
 grat-i-tude to ev-'ry tongue.
 hap-pi-est of hap-py songs.

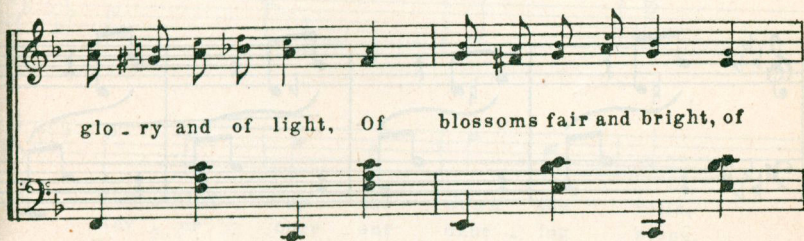
From Loyal Hearts and True. Copyright 1915 by the Heidelberg Press, used by permission.

Our Sweetest Hymns.

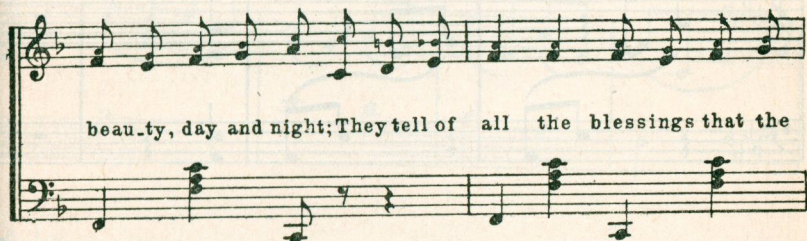
* CHORUS



They tell of homes of pleas-ure, and of



glo-ry and of light, Of blossoms fair and bright, of



beau-ty, day and night; They tell of all the blessings that the



sea-son holds in store, They tell that summertime is here once more.

* NOTE- This is a Two-part Chorus the melody being in the lower notes; the melody should be prominent. the upper notes being taken by a few selected voices

No. 106

Days of Spring.

M. E. TUPPER.

Animato*Con Pedale*

1. Out a - mong the daf - fo - dils,
 2. Out a - mong the but - ter - cups,
 3. Laugh - ing just for ver - y glee,



Days of Spring.

In the hap - py spring;
In the mer - ry May,
Glad at ev - 'ry thing; . . .

Run - ning up and down the hills,
Nev - er once our danc - ing stops,
Days are sweet as days can be,

While the rob - ins sing.
All the live long day
In the hap - py spring. . . .

No. 107

Rowing.

Words and Music by EVAN STEPHENS

Con moto grazioso. $\text{♩} = 56$

1. O'er the wave - lets gen - tly row - ing
2. O'er the wave - lets, spark - ling, glow - ing

This bass may be merely played or sung as lower part.

Where the tide is gen - tly flow - ing,
Ev - er mov - ing ev - er go - ing,

Keep - ing time to mu - sic's meas - ure
Ev - er woo - ing soft car - ess - es

gen - tly, gen - tly glide a - long,
from the breez - es as they flow,

Repeat pp

Rowing.

f

See the moon is bright - ly beam - ing,
How the song we sing seems ring - ing,

The first system of musical notation for 'Rowing.' It consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 7/8 time signature. It begins with a forte (*f*) dynamic marking. The melody is written in a style typical of early 20th-century sheet music, with many beamed eighth and sixteenth notes. The bass staff provides a simple accompaniment with quarter and eighth notes.

dim.

And the stars are soft - ly gleam - ing,
O'er their crests for - ev - er wing - ing,

The second system of musical notation. It continues the melody and accompaniment from the first system. It begins with a *dim.* (diminuendo) dynamic marking. The musical notation follows the same format as the first system, with a treble and bass staff in B-flat major and 7/8 time.

While the breeze is gen - tly waft - ing
As we row while gai - ly sing - ing,

The third system of musical notation. It continues the melody and accompaniment. The musical notation follows the same format as the previous systems, with a treble and bass staff in B-flat major and 7/8 time.

rit. *pp* *D. C.*

o'er the lake our mer - ry song-- ah--
songs of love that young hearts know. ah--

The fourth and final system of musical notation. It begins with a *rit.* (ritardando) dynamic marking, followed by a *pp* (pianissimo) marking and the instruction *D. C.* (Da Capo). The melody and accompaniment conclude with a final cadence. The musical notation follows the same format as the previous systems, with a treble and bass staff in B-flat major and 7/8 time.

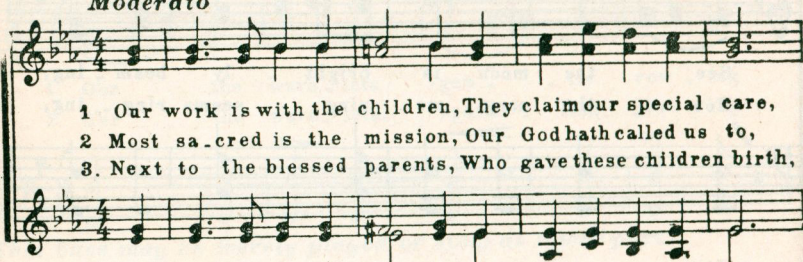
Hundreds of children each waved a white handkerchief back and forth above their heads in rhythm with the swing of the music. The sight suggesting "white caps" in wave motion.

No. 108 Our Work and Our Wealth.

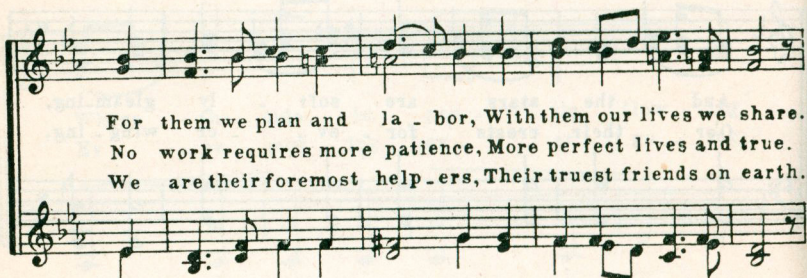
L. G. RICHARDS

ROBERT VOLKMAN.

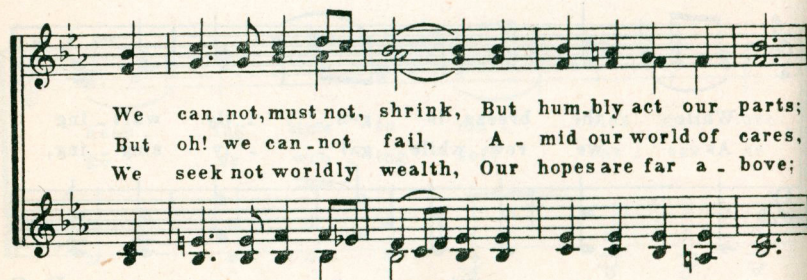
Moderato



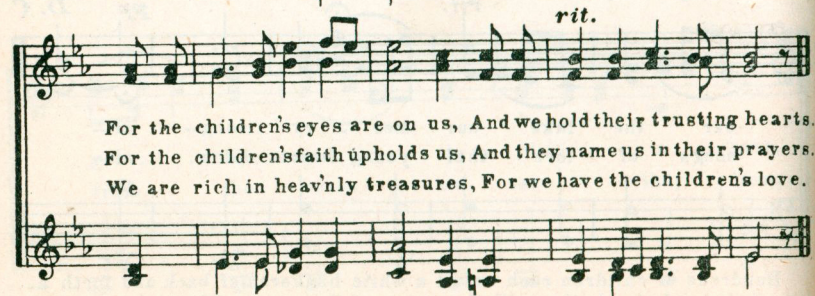
1 Our work is with the children, They claim our special care,
2 Most sa - cred is the mission, Our God hath called us to,
3. Next to the blessed parents, Who gave these children birth,



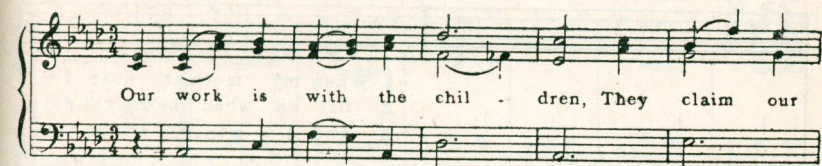
For them we plan and la - bor, With them our lives we share.
No work requires more patience, More perfect lives and true.
We are their foremost help - ers, Their truest friends on earth.



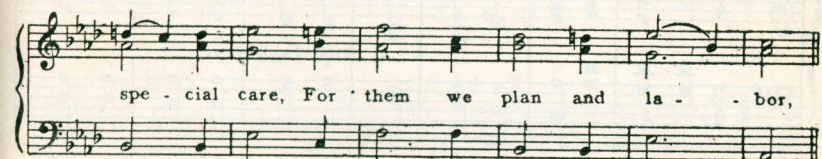
We can not, must not, shrink, But hum - bly act our parts;
But oh! we can not fail, A - mid our world of cares,
We seek not worldly wealth, Our hopes are far a - bove;



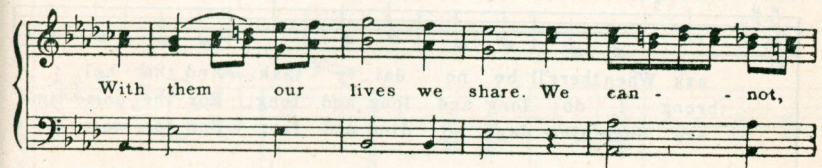
rit.
For the children's eyes are on us, And we hold their trusting hearts.
For the children's faith upholds us, And they name us in their prayers.
We are rich in heav'nly treasures, For we have the children's love.



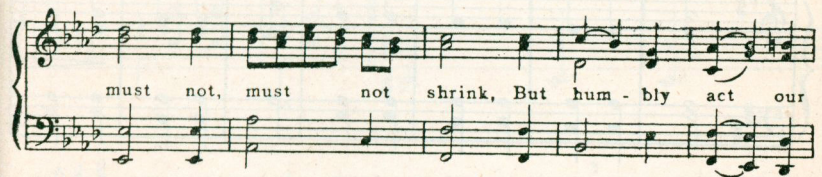
Our work is with the chil - dren, They claim our



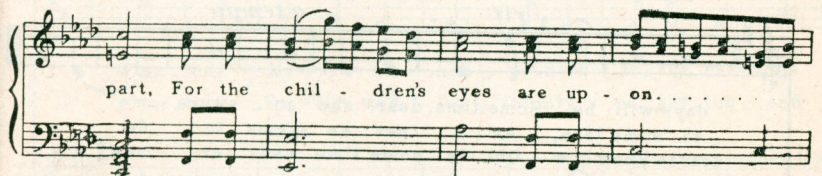
spe - cial care, For them we plan and la - - bor,



With them our lives we share. We can - - not,



must not, must not shrink, But hum - bly act our



part, For the chil - dren's eyes are up - on.



us, And we hold their trust - - ing hearts.

No. 110

Sometime.

AGNES LEE

JAMES STANLEY

Andante

1 When my mother dear I
2 Oft en when the bright days
3 And I won.der where they

mp leggiero

ask When there'll be no dai-ly task, And the hol-i-
throng I do long and long and long, For the some time
are Some-time days, so dim and far; For to wait I

days will be, "Some-time, dear," she an-swers me
to come true, As it nev-er seems to do
scarce know how— Oh! is some-time nev-er now?

mf *p amabile*

No. 111

Spring Song.

LOUIS C. ELSON.

CHOPIN.

Allegro ma non troppo

mf

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords. The tempo is marked 'Allegro ma non troppo' and the dynamic is 'mf'.

The vocal line for the first two verses, written on a single staff. It begins with a rest followed by the melody for the lyrics.

1. List to the blue-bird, O'er the meadows
2. See the bright sunbeams, O'er the glad world

Fine

p

cres.

The piano accompaniment for the first two verses, written on two staves. It includes a 'Fine' marking and dynamic markings 'p' and 'cres.'.

The vocal line for the third verse, written on a single staff. It continues the melody from the previous verses.

wing-ing, Message of hap-pi-ness to the earth 'tis
glanc-ing, Swiftly and joy-ful-ly ca-per-ing and

p

The piano accompaniment for the third verse, written on two staves. It includes a dynamic marking 'p'.

Spring Song.

bring-ing. Joy bells are ring - ing, car - olling, swing - ing,
danc-ing Leap to the meas - ure, Join in their pleas - ure,

marcato

This system features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the notes. The piano accompaniment is in bass clef, starting with a *marcato* tempo marking. The music consists of five measures.

rall. Vanished is every sad-ness: List to the blue-bird, O'er the meadows
Winter's long reign is end-ing: See the glad sunbeams O'er the wide world

cres.

p *cres.*

This system continues the vocal melody and piano accompaniment. It begins with a *rall.* (rallentando) marking. The piano part includes a *p* (piano) dynamic marking and a *cres.* (crescendo) marking. The system contains five measures.

wing - ing, Message of glad-ness To the earth'tis bringing
glanc-ing, Swiftly de-scend-ing, Ca-per-ing and dancing

p *mf*

This system concludes the piece. The vocal melody and piano accompaniment continue. The piano part features a *p* (piano) dynamic marking followed by a *mf* (mezzo-forte) marking. The system consists of five measures.

MABEL J ROSEMON

HOWARD K. CARL

Brightly. May be used as Solo and Chorus.

1. Now the golden sunrays gleaming, Winter's cold and gloom dispel,
 2. O'er the hillside and the meadows, In to ev'ry nook and glen,
 3. Rippling brooks go sparkling glancing, As they hurry to the sea,

rit.

Wake the flowers from their dreaming, Bring the days we love so well.
 Shine the sunbeams, while the shadows, Flee, for Summer's here again.
 While the joyous sunbeams, dancing, Fill the hours with merry glee.

CHORUS *atempo*

Sunbeams sparkling and glancing, Bright and fair, bright and fair;

rit.

Sunbeams, gleaming and dancing, Bring joy ev'ry - where.

Tranquillo

1. Heav'nly Fa-ther grant Thy blessing, To Thy children here we
 2. May we work to-gether tru-ly, For the Cause by night and

pray, Lead, oh guide our trembling foot-steps,
 day, And u-nited may be la-bor.

In the straight and narrow way; Let thine angels hover
 By the Gospel's shining ray. Grant us wisdom knowledge

near us, Keep and guard us day by day.
 pow-er, Shed thy light up-on our way.

TENNYSON.

BARNBY.

Moderato

pp rall. e dim.

pp

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'pp' (pianissimo) with a 'rall. e dim.' (rallentando and diminuendo) instruction.

The first line of the vocal melody is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with a final quarter note ending the line.

1. Sweet and low, sweet and low. Wind of the wes tern sea,
 2. Sleep and rest, sleep and rest, Fa-ther will come to thee soon

pp

The piano accompaniment for the first line is written on two staves. It features a steady harmonic accompaniment with chords and single notes, supporting the vocal melody. The dynamics are marked 'pp' (pianissimo).

The second line of the vocal melody is written on a single staff. It continues the melody from the first line, featuring a variety of note values including eighth, sixteenth, and quarter notes, with a final quarter note ending the line.

Low, low, breathe and blow, Wind of the wes - tern sea,
 Rest, rest on moth-er's breast, Fa-ther will come to thee soon,

p

The piano accompaniment for the second line is written on two staves. It continues the harmonic accompaniment from the first line, with dynamics marked 'p' (piano).

* If used as a part song, sing the notes in the accompaniment
 Used by permission of Ginn and Co

Sweet and Low.

mf *pp*

O-ver the roll - ing wa - ters go, Come from the dy - ing
Fa-ther will come to his babe in the nest. Sil - ver sails all

f

moon and blow, Blow him a - gain to me.
out of the west, Un - der the sil - ver moon

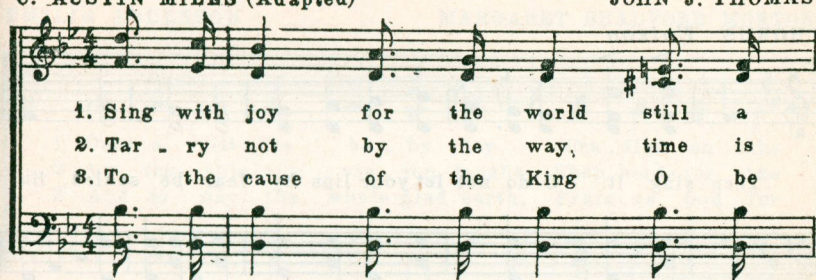
p *rall. e dim.* *pp*

While my lit - tle one, while my pret - ty one sleeps. . .
Sleep, my lit - tle one, sleep, my pret - ty one sleep. . .

p *rall. e dim.* *pp*

C. AUSTIN MILES (Adapted)

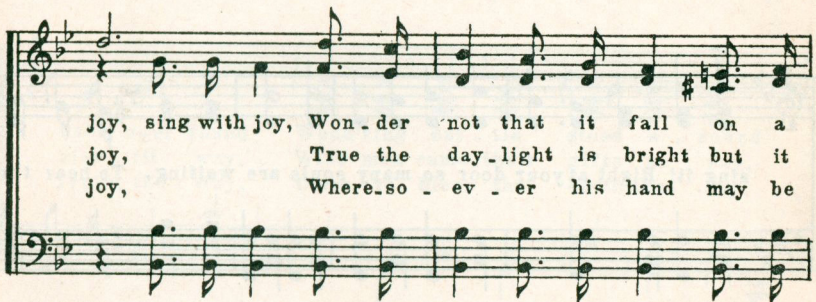
JOHN J. THOMAS



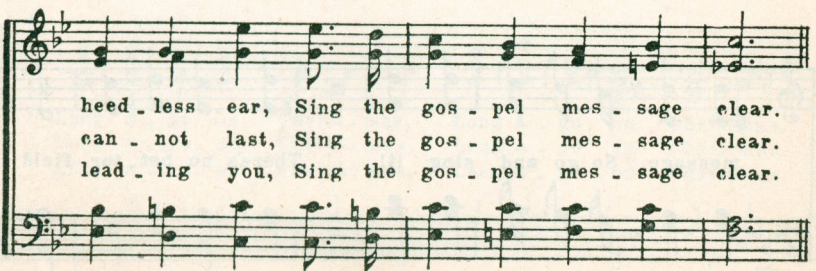
1. Sing with joy for the world still a
 2. Tar - ry not by the way, time is
 3. To the cause of the King O be



waits to hear, Sing with joy, Sing with joy, sing with
 fleet - ing fast, Sing with joy, sing with
 ev - er true, Sing with joy, sing with



joy, sing with joy, Won - der not that it fall on a
 joy, True the day - light is bright but it
 joy, Where - so - ev - er his hand may be



heed - less ear, Sing the gos - pel mes - sage clear.
 can - not last, Sing the gos - pel mes - sage clear.
 lead - ing you, Sing the gos - pel mes - sage clear.

Sing With Joy.

CHORUS *Unison*



Then sing it! O do not let your lips by fear be sealed, But



sing it! The Son of God to you a mission has re-vealed, O



sing it! Right at your door so many souls are waiting, To hear the

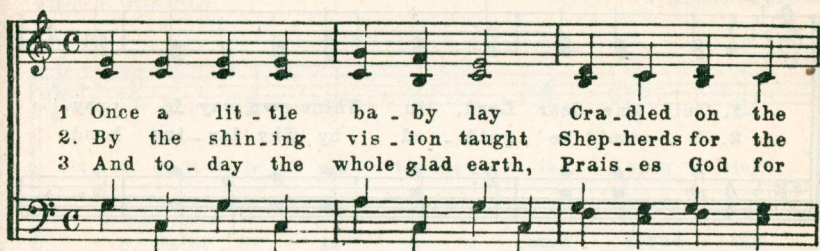


message, So go and sing it! There's no bet-ter field

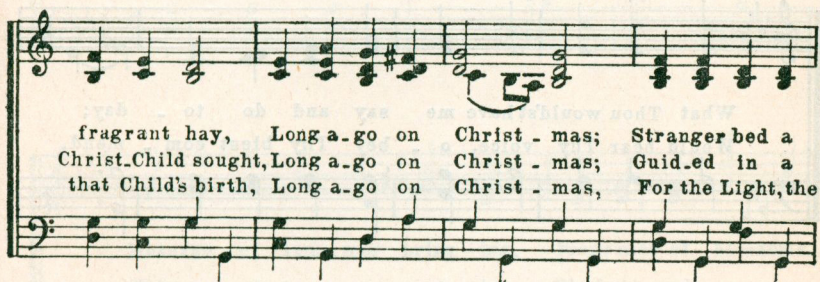


EMILIE POULSSON

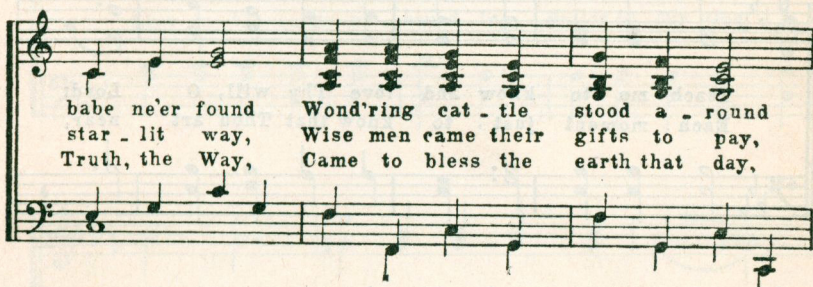
MARGARET BRADFORD MORTON



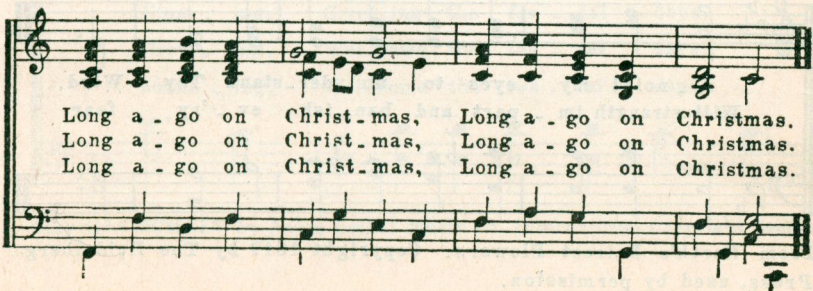
1 Once a lit - tle ba - by lay Cra - dled on the
 2. By the shin - ing vis - ion taught Shep - herds for the
 3 And to - day the whole glad earth, Prais - es God for



fragrant hay, Long a - go on Christ - mas; Stranger bed a
 Christ Child sought, Long a - go on Christ - mas; Guid - ed in a
 that Child's birth, Long a - go on Christ - mas, For the Light, the



babe ne'er found Wond'ring cat - tle stood a - round
 star - lit way, Wise men came their gifts to pay,
 Truth, the Way, Came to bless the earth that day,



Long a - go on Christ - mas, Long a - go on Christmas.
 Long a - go on Christ - mas, Long a - go on Christmas.
 Long a - go on Christ - mas, Long a - go on Christmas.

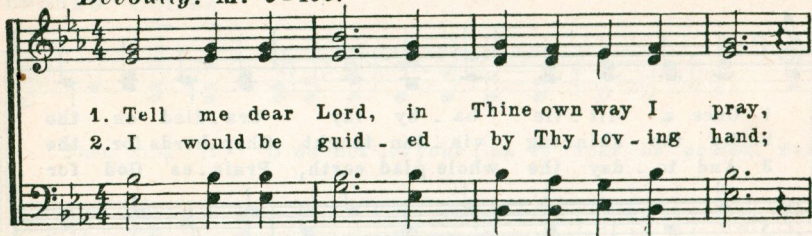
No. 117

Tell Me, Dear Lord:

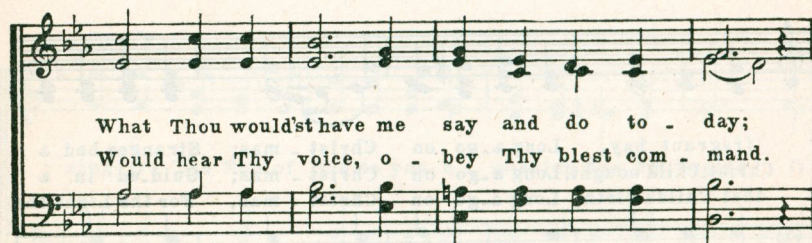
(A Prayer)

C. HAROLD LOWDEN

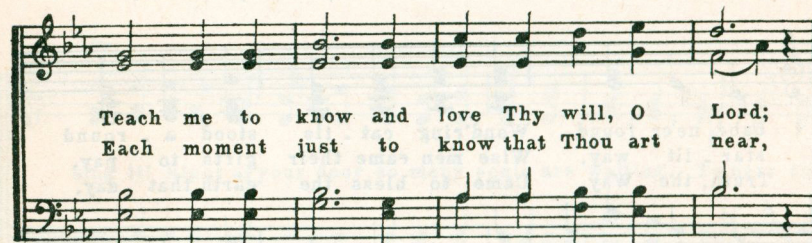
M. E. P.

Devoutly. M. ♩ - 100.


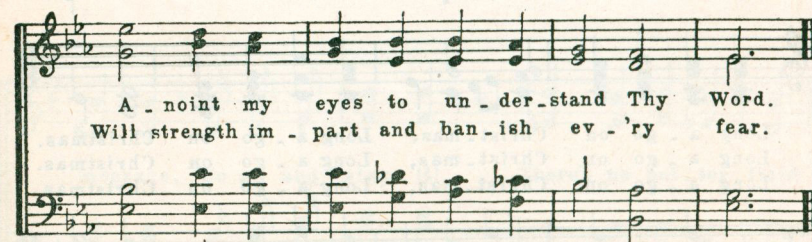
1. Tell me dear Lord, in Thine own way I pray,
2. I would be guided by Thy loving hand;



What Thou would'st have me say and do to - day;
Would hear Thy voice, o - bey Thy blest com - mand.



Teach me to know and love Thy will, O Lord;
Each moment just to know that Thou art near,

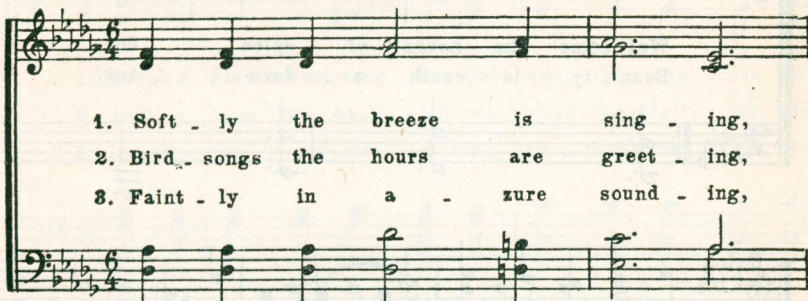


A - noint my eyes to un - der - stand Thy Word.
Will strength im - part and ban - ish ev - 'ry fear.

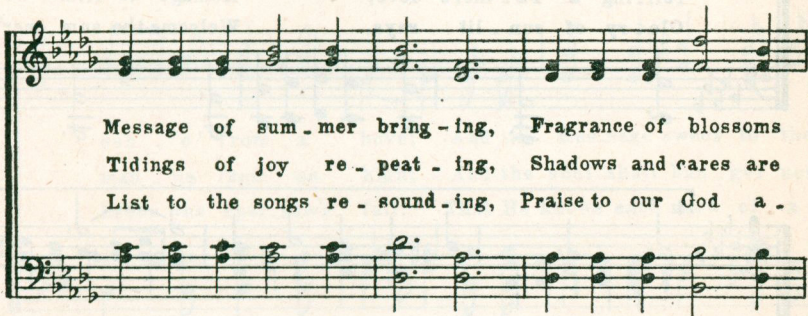
Sunday.

GRACE GORDON.

ADAM GEIBEL.



1. Soft - ly the breeze is sing - ing,
2. Bird - songs the hours are greet - ing,
3. Faint - ly in a - zure sound - ing,



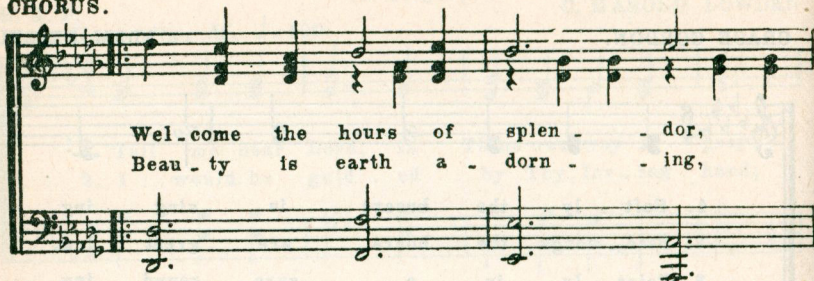
Message of sum - mer bring - ing, Fragrance of blossoms
Tidings of joy re - peat - ing, Shadows and cares are
List to the songs re - sound - ing, Praise to our God a .




fling - ing, Greet - ing the fes - tal days.
fleet - ing, Wel - come the fes - tal days.
bound - ing, Wel - come the fes - tal days.

The Festal Days.

CHORUS.



Wel - come the hours of splen - - dor,
Beau - ty is earth a - dorn - - ing,



Tell - ing a Fa - ther's love, Homage to Him we
Glo - ry of sun - lit rays, Welcome the sum - mer's



ren - der, Praise to the King a - bove;



morn - ing, O wel - come the fes - tal days.

No. 119 The Message of His Love.

GRACE L. HOSMER

ADAM GEIBEL.



1. There's a glad, sweet song in the air to-day, 'Tis an
2. Dai-ly from His hand rich-est bless-ings fall, As the
3 O the mir-a-cle of the Fa-ther's care, That He



ech-o from a-bove; And the mes-sage sweet to the
man-na from on high; And the soul shall hun-ger nor
heeds the spar-row's fall; That He knows each need of a



world be-low, Is the sto-ry of His love
thirst in vain, That to Him is ev-er nigh.
long-ing heart, That He hears it's ev-'ry call.



The Message of His Love.

CHORUS.

SOPRANOS AND ALTOS.



O the glad, sweet song, Sing it o'er and

MALE VOICES



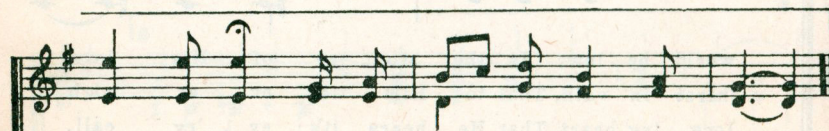
¹Parts.



o'er; For the sweetest strain that the world can hear, Is the



sto - ry of His love! For the sweetest strain that the



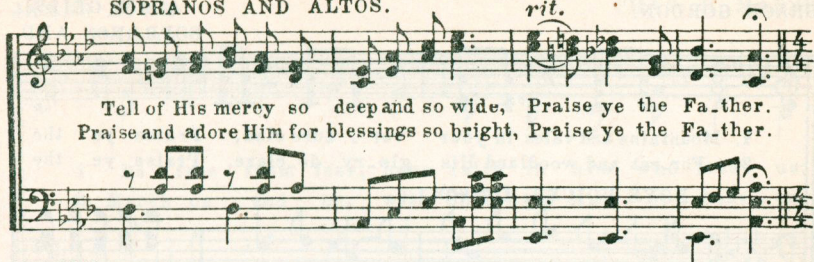
world can hear, Is the sto - ry of His love!



No. 120

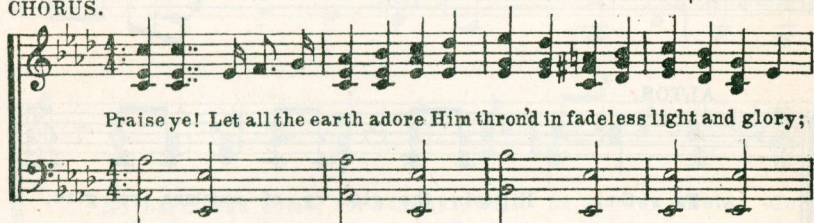
Praise Ye the Father.

SOPRANOS AND ALTOS.

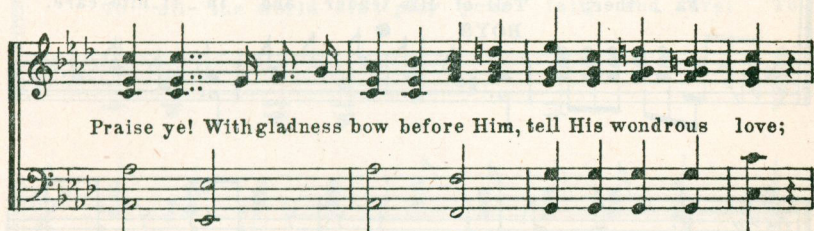
rit.

Tell of His mercy so deep and so wide, Praise ye the Fa-ther.
Praise and adore Him for blessings so bright, Praise ye the Fa-ther.

CHORUS.



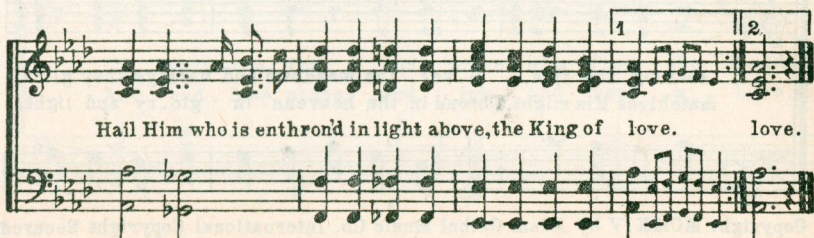
Praise ye! Let all the earth adore Him thron'd in fadeless light and glory;



Praise ye! With gladness bow before Him, tell His wondrous love;



O praise Him! And join the glad creation, tell a-far His wondrous story,

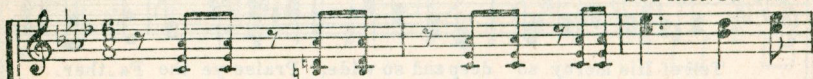


Hail Him who is enthron'd in light above, the King of love. love.

Praise Ye the Father.

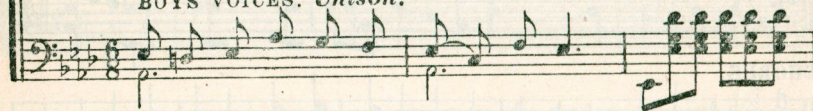
GRACE GORDON.

ADAM GEIBEL,
SOPRANOS AND



1. Mountains and vales in your ver - dure clad, Praise ye the
2. For-est and woodland His glo-ry de-clare, Praise ye the

BOYS VOICES. *Unison.*



ALTOS.



Fa - ther; Hills in the glo - ry of summer so glad,
Fa - ther; Tell of His tender and in - fi - nite care,

BOYS



Praise ye the Fa - ther, Riv - ers re joi - cing are
Praise ye the Fa - ther, Countless His mer - cies and

BOYS



seeking the tide, O - ver the meadows and valleys they glide,
matchless His might, Throu'd in the heavens in glo - ry and light,



JAMES ROWE

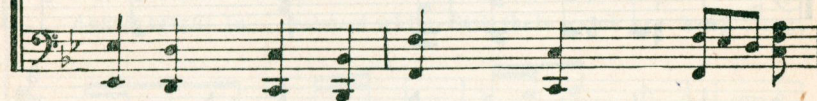
CHAS. H. MARSH

Unison

1. Be free from fear, have faith in him who leads us;
2. March on and on, with Christ the King of heav - en,



No harm can come, for Christ will be our shield, Go
To all the world dis - play your faith and love; To



forth with speed, the King of glo - ry needs us
faith - ful souls the life - crown will be giv - en

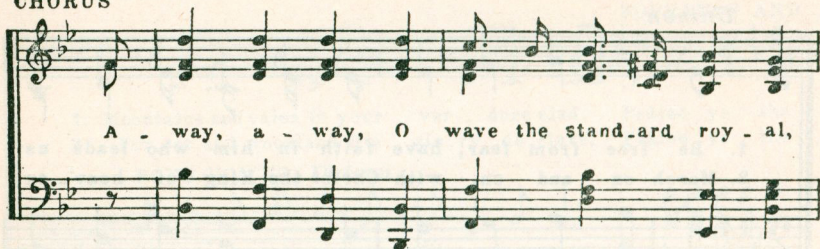


To face the foe and drive him from the field.
And end - less peace and joy and rest a - bove.

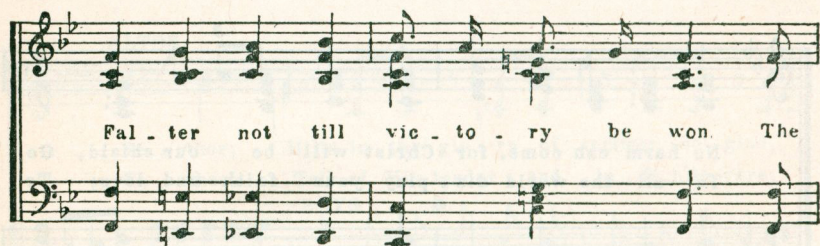


Wave the Standard Royal.

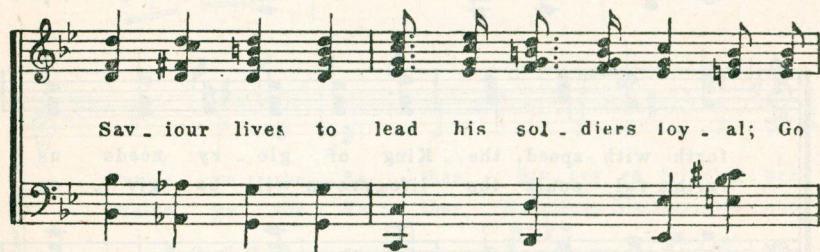
CHORUS




A - way, a - way, O wave the stand - ard roy - al,



Fal - ter not till vic - to - ry be won. The



Sav - iour lives to lead his sol - diers joy - al; Go



forth, to fight, with God's im - mor - tal Son.

No. 122 When the Little Children Sleep.

Andante

1. When the lit - tle children sleep, Lit - tle stars are wak - ing,
 2 When the lit - tle children wake, Lit - tle stars are sleep - ing,

Angels bright from heav - en come, And till morn is break - ing,
 Angels bright in rai - ment white, Still their watch are keep - ing;

ritard. *in tempo* *pp*
 They will watch the live - long night, By their beds till morning light, When the
 They will watch by night or day, Never let them go a - stray, When the

p ritard. *pp*

When the Little Children Sleep.

poco a poco ritardando

lit - tle children sleep Stars and an - gels watch do keep.
lit - tle children wake, When the lit - tle chil - dren wake.

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clef). The key signature has one flat (B-flat). The time signature is common time (C). The piece features several triplet markings (indicated by a '3' over a group of notes) and a 'ritardando' instruction at the end.

No. 123 Lord, Dismiss Us With Thy Blessing.

WALTER SHIRLEY

JEAN JACQUES ROUSSEAU

1. Lord, dismiss us with Thy blessing; Fill our hearts with joy and peace.
2. Thanks we give, and ad - o - ration, For the Gospel's joyful sound;

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clef). The key signature has one flat (B-flat). The time signature is common time (C). The piece features a variety of note values and rests.

Let us each, Thy love pos - sessing, Triumph in re - deem - ing grace.
May the fruits of Thy sal - va - tion In our hearts and live a - bound.

The musical score continues with the same voice and piano arrangement. It includes a variety of note values and rests.

O re - fresh us, O re - fresh us, Trav'ling thro' this wilderness.
Ev - er faith - ful, Ev - er faith - ful, To the truth may we be found.

The musical score concludes with the same voice and piano arrangement. It includes a variety of note values and rests.

Flowers and Children.

A. E. D.

Moderato



1. In pleasant sheltered plac-es, The sweet rose blushing
2. A-mong life's sunny gar-dens Some lit-tle children
3. But yet these lit-tle children To loved or love un-



red, The pure and fra-grant lil-y, Lifts
grow, The tend'-rest care sur-rounds them, No
known, Have still one Friend a-bove them, They



up its state-ly head; Full many a love-ly
sor-row do they know; While oth-ers walk neg-
do not walk a-lone. Though not one earth-ly



Flowers and Children.



blos - som, Looks up - ward to the day, Un -
lect - ed A - long the dust - y way, No
bless - ing Seems in their lot to fall, They



no tired yields its fra - grant, And slow - ly fades a -
earth - ly friend to guard them, Or keep them lest they
do not live un - heed - ed; Their Sav - iour loves them



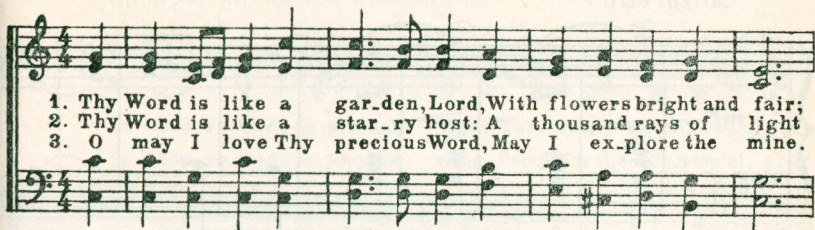
way, And slow - ly fades a way.
stray, Or keep them lest they stray
all. Their Sav - iour loves them all.



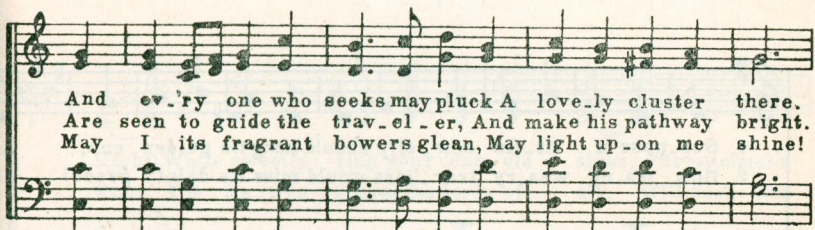
No. 125 Thy Word is Like a Garden, Lord.

EDWIN HODDER, 1868

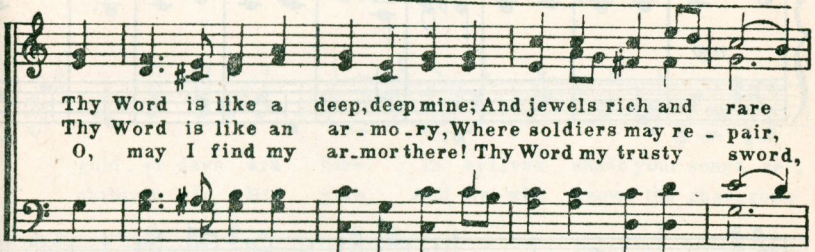
E. LESTER THURMAN



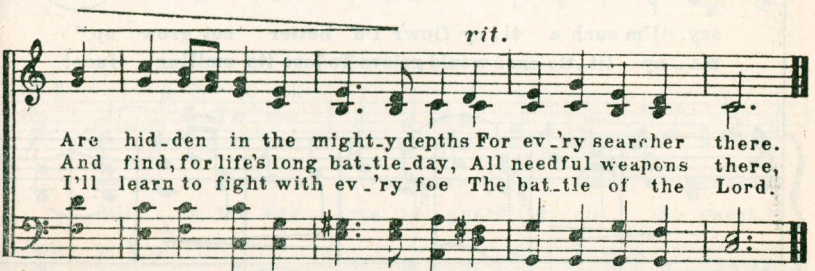
1. Thy Word is like a gar-den, Lord, With flowers bright and fair;
 2. Thy Word is like a star-ry host: A thousand rays of light
 3. O may I love Thy precious Word, May I ex-plore the mine.



And ev-ry one who seeks may pluck A love-ly cluster there.
 Are seen to guide the trav-el-er, And make his pathway bright.
 May I its fragrant bowers glean, May light up-on me shine!



Thy Word is like a deep, deep mine; And jewels rich and rare
 Thy Word is like an ar-mo-ry, Where soldiers may re-pair,
 O, may I find my ar-mor there! Thy Word my trusty sword,



Are hid-den in the might-y depths For ev-ry searcher there.
 And find, for life's long bat-tle-day, All needful weapons there,
 I'll learn to fight with ev-ry foe The bat-tle of the Lord.

ANONYMOUS.

J. B. WEKERLIN.

Allegretto

The first system of music is in 3/8 time, key of D major. It features a melody in the treble clef and a piano accompaniment in the bass clef. The melody starts with a half note D, followed by eighth notes E, F, G, A, B, C, D. The piano part consists of chords in the left hand and single notes in the right hand. The dynamic marking *mf* is present.

1. Sup- pose a lit- tle cow- slip should hang its golden cup, And
 2. How ma- ny wea- ry trav- 'lers would miss its dainty grace! How

The second system of music continues the melody and piano accompaniment. The dynamic marking *mp* is present.

say, "I'm such a ti- ny flow'r I'd better not grow up."
 ma- ny lit- tle ones would grieve To lose its smiling face!

The third system of music concludes the piece. It features the same melody and piano accompaniment as the previous systems.

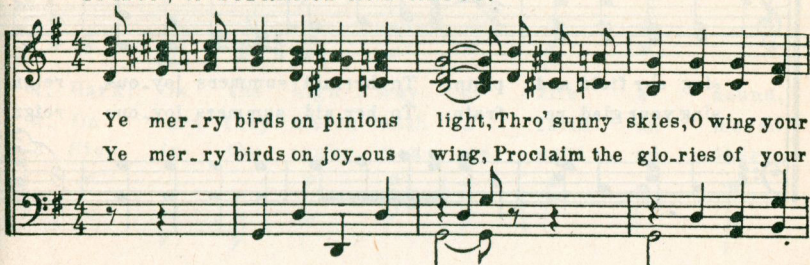
No. 127

Ye Merry Birds.

GRACE GORDON

ADAM GEIBEL.

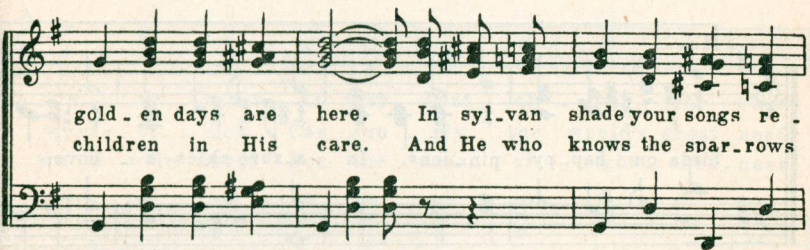
UNISON, or SOPRANOS AND ALTOS.



Ye mer-ry birds on pinions light, Thro' sunny skies, O wing your
Ye mer-ry birds on joy-ous wing, Proclaim the glo-ries of your



flight; While sweetly ring your car-ols clear, For summer's
King; For He who guards the birds of air, Will keep His



gold-en days are here. In syl-van shade your songs re-
children in His care. And He who knows the spar-rows



sound, In gardens fair where flow'rs are found; O sweet-ly
fall, In ten-der love is guard-ing all; So sweet-ly

Ye Merry Birds.

First system of musical notation for 'Ye Merry Birds.' It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are written below the treble staff.

sing o'er field and plain, To her-ald summers joy-ous reign
sing your glad re - frain, To her-ald summers joy-ous reign.

CHORUS.

Second system of musical notation, the beginning of the chorus. It continues with the same treble and bass staves. The melody is more rhythmic and features some triplets. The lyrics are written below the treble staff.

O tell His ten-der mercies, O tell His wondrous love, Ye
O praise His love un - bounded, Which changeless shall re-main, Ye

Third system of musical notation, the second part of the chorus. It begins with a first ending bracket marked with a '1'. The melody and accompaniment continue. The lyrics are written below the treble staff.

birds on hap-py pin-ions, In a-zure skies a - bove;

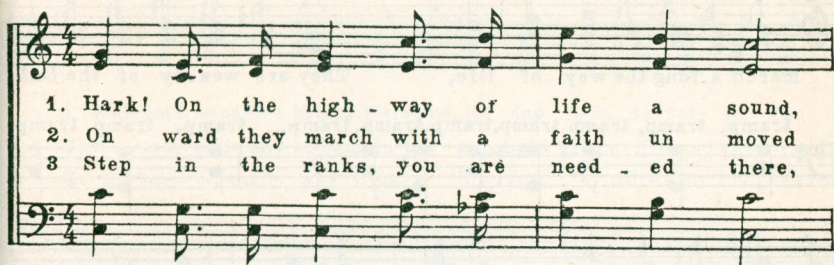
Fourth system of musical notation, the third part of the chorus. It begins with a second ending bracket marked with a '2'. The melody and accompaniment continue. The lyrics are written below the treble staff.

birds proclaim His sto - ry, And wel - come summer's reign.

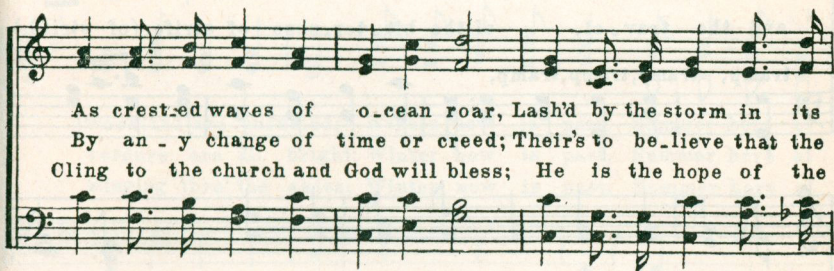
No. 128 The Army of the Living God.

C. A. M.

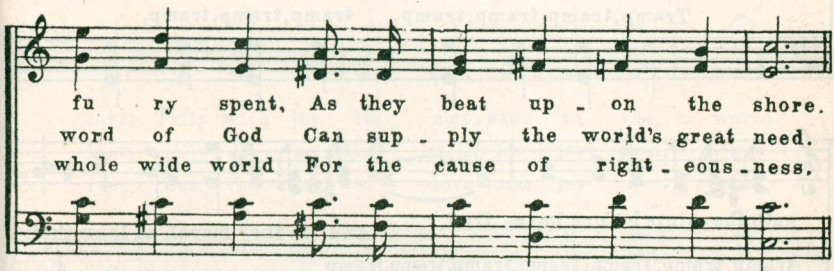
C. AUSTIN MILES



1. Hark! On the high - way of life a sound,
2. On ward they march with a faith un moved
3 Step in the ranks, you are need - ed there,

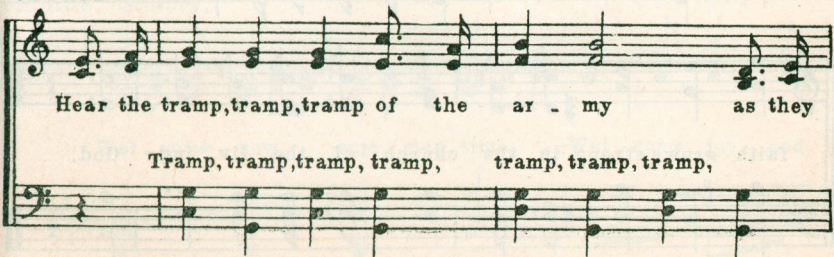


As crest-ed waves of o - cean roar, Lash'd by the storm in its
By an - y change of time or creed; Their's to be - lieve that the
Cling to the church and God will bless; He is the hope of the



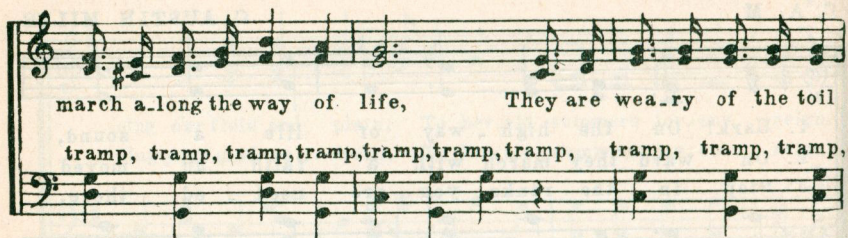
fu ry spent, As they beat up - on the shore.
word of God Can sup - ply the world's great need.
whole wide world For the cause of right - eous - ness.

CHORUS

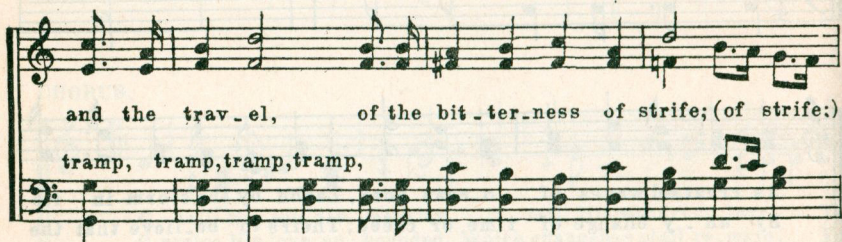


Hear the tramp, tramp, tramp of the ar - my as they
Tramp, tramp, tramp, tramp, tramp, tramp, tramp,

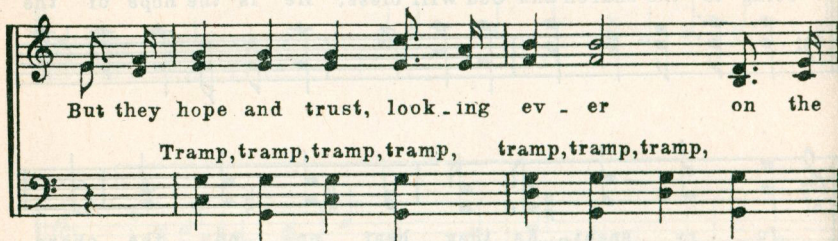
The Army of the Living God.



march a-long the way of life, They are wea-ry of the toil
tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,



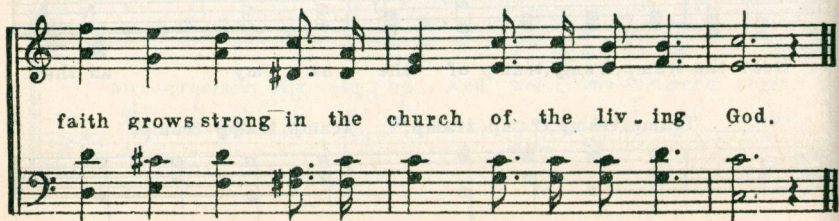
and the trav-el, of the bit-ter-ness of strife; (of strife:)
tramp, tramp, tramp, tramp,



But they hope and trust, look-ing ev-er on the
Tramp, tramp, tramp, tramp, tramp, tramp, tramp,



path the saints before have trod, And as they march a-long their
tramp, tramp, tramp, tramp, tramp, tramp, tramp,



faith grows strong in the church of the liv-ing God.

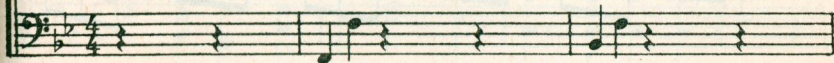
Welcome Sunshine

HARRIET J. LEWIS.

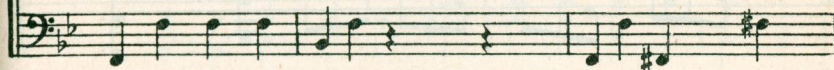
CLARENCE KOHLMANN.



1. Welcome, sunshine bright, Welcome, joy and light, Banners of the
2. Mountain, plain and stream In the sun-light gleam, Hill and vale with
3. Riv-ers on their way Sing a joy-ful lay, Birds their flight are



woodland are unfurled; Winter now is past, Summer here at
 verdure are all bright; Winter now is past, Summer here at
 winging thro' the skies; Winter now is past, Summer here at



last, Tells with joy its mes-sage to the world.
 last, Fills all na-ture with its joy and light.
 last, Let the songs of love and joy a - rise.

CHORUS. *Slowly.*

Wel-come now, sum-mer-time; Wel-come, joy and



Welcome Sunshine.

light; Sing the song clear and strong,

The first system of the song features a treble and bass staff in G major. The treble staff begins with a half note G4, followed by a half note A4, and then a half note B4. The bass staff begins with a half note G3, followed by a half note A3, and then a half note B3. The lyrics are: "light; Sing the song clear and strong,"

Wel - come, sun - shine bright; Wel - come now,

The second system continues the melody. The treble staff has a half note C5, followed by a half note D5, and then a half note E5. The bass staff has a half note C4, followed by a half note D4, and then a half note E4. The lyrics are: "Wel - come, sun - shine bright; Wel - come now,"

sum - mer - time, Wel - come, joy and light;

The third system continues the melody. The treble staff has a half note F5, followed by a half note G5, and then a half note A5. The bass staff has a half note F3, followed by a half note G3, and then a half note A3. The lyrics are: "sum - mer - time, Wel - come, joy and light;"

Parts.

Hail, all hail! Beau - ti - ful sum - mer - time is here. is here.

The 'Parts' section is a short instrumental piece. It features a treble and bass staff in G major. The treble staff begins with a half note G4, followed by a half note A4, and then a half note B4. The bass staff begins with a half note G3, followed by a half note A3, and then a half note B3. The lyrics are: "Hail, all hail! Beau - ti - ful sum - mer - time is here. is here."

C. A. M.

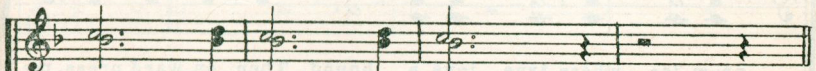
C. AUSTIN MILES



1. Far a-bove earth's tumult, The call of love we hear,
2. Not from far-off coun-try, Or land a-cross the sea,
3. He who is my neighbor, And needs a cheer-ing word,



Shall its gen-tle plead-ing, Fall on a heed-less ear? O
Comes with earnest plead-ing. The call of love to me.
In his faintest whis-per, The call of love is heard.



hear the call of love,

O hear the call. O hear the call of love.

**CHORUS. Unison**

The call of love is to mer-cy and pard-on and



The Call of Love.

peace, The call of love is to ser-vice that

The first system of musical notation for 'The Call of Love'. It consists of a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody begins with a half note G4, followed by a quarter note A4, and then a series of chords. The bass staff provides a harmonic accompaniment with chords corresponding to the melody.

nev-er shall cease, Till we shall en-ter that land of

The second system of musical notation. The treble staff continues the melody with a half note G4, followed by a quarter note A4, and then a series of chords. The bass staff continues the harmonic accompaniment with chords corresponding to the melody.

PARTS

prom-ise where true joys a-bound, Then on-ward press, my

The third system of musical notation, labeled 'PARTS'. It consists of a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody begins with a half note G4, followed by a quarter note A4, and then a series of chords. The bass staff provides a harmonic accompaniment with chords corresponding to the melody.

gain - - - ing ground.

com-rades, we are gain-ing, we are gain-ing ground

The fourth system of musical notation. The treble staff continues the melody with a half note G4, followed by a quarter note A4, and then a series of chords. The bass staff continues the harmonic accompaniment with chords corresponding to the melody.

gain-ing, gain-ing ground.

No. 131

The Lily and the Bee.

ORSON F. WHITNEY

TRACY Y CANNON

Allegretto mp *p poco rit.*

A li - ly in a des - ert land Drank in the dew - y
mp li - ly mourn'd her lone - ly lot, And tears chas'd down her

air, Of snow - y crag and crystal stream, A
cheek, Till at her feet a brin - y lake

8

The musical score is written for piano and voice. It begins with a treble and bass clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Allegretto mp' and the dynamics are 'mp' (mezzo-piano) and 'p poco rit.' (piano, a little ritardando). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the melody. The score is divided into systems, with a repeat sign at the beginning of the first system. The final system includes a measure marked with a '8' and a dashed line, indicating a repeat or a specific measure.

The Lily and the Bee.

1

flow'r di-vine-ly fair. The

poco rit.

This system contains the first vocal and piano staves. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in treble and bass clefs. A first ending bracket is shown above the first measure of the vocal staves. The tempo marking 'poco rit.' is placed above the piano staff.

2

Mirrored each glittering peak

poco rit.

This system contains the second vocal and piano staves. The vocal staves continue the melody. The piano accompaniment features more complex chords and arpeggios. A second ending bracket is shown above the second measure of the vocal staves. The tempo marking 'poco rit.' is placed above the piano staff.

Soprano 1 and 2

mp A bee flew forth one

With expression
p

This system contains the third vocal and piano staves. The vocal staves are labeled 'Soprano 1 and 2'. The piano accompaniment is marked 'p' (piano) and 'With expression'. The tempo marking 'mp' (mezzo-piano) is placed above the vocal staves.

The Lily and the Bee.

fate-ful morn, Chased by an i die boy, Who

fear-ful lest that bu-sy life, Might his vain life an-

noy, Be-sieged and sacked its honeyed hive. And

Alto 1 and 2

The Lily and the Bee.

gave to wind and flame, The precious fruits of patient

This system contains the first two staves of music. The upper staff is a vocal line with lyrics. The lower staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 7/8. The music features a mix of eighth and sixteenth notes.

toil; All perished but the name.

Poco rit. *A tempo*

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment includes a section marked 'Poco rit.' followed by 'A tempo'. The notation includes various musical markings such as accents and slurs.

The

r. h.

This system contains the final two staves of music on the page. The vocal line begins with the word 'The'. The piano accompaniment includes a section marked 'r. h.' (right hand). The key signature changes to three sharps (F#, C#, G#), and the time signature remains 7/8. The system concludes with a measure containing a fermata and the number '8'.

The Lily and the Bee.

First time mf, second f. More animated

bee winged far its pilgrim flight, O'er prai - rie, peak and
wed - ded in the wil - der - ness, The li - ly and the

This system contains the first two staves of music. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment in treble clef, featuring a series of chords and eighth notes. The lyrics are written between the two staves.

First time mf, second f. More animated

This system contains the next two staves of music. The top staff continues the melody from the first system. The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and eighth notes. The lyrics are written between the two staves.

plain, It reached the li - ly's rock - girt land and knew pur -
bee; And men maintain'twas then God gave the

This system contains the final two staves of music. The top staff continues the melody from the second system. The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and eighth notes. The lyrics are written between the two staves. The system concludes with a 'cres.' (crescendo) marking and a final chord.

The Lily and the Bee.

musical score for "The Lily and the Bee". The system includes a vocal melody and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal part has two staves. The piano part has two staves. The lyrics are "suit was vain." and "They land to in-dus-". The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. A first ending bracket is present in the piano part, marked with a double bar line and the number 2.

suit was vain. They land to in-dus-

cres. Poco rit.

Continuation of the musical score. The vocal part continues with the word "try". The piano part continues with the same eighth-note pattern. The system includes dynamic markings: *f*, *dim.*, *rall.*, *p.*, and *f*. The piano part also includes a first ending bracket marked with a double bar line and the number 2, and the instruction *l. h.* (left hand) above the final measure.

try

f *dim.* *rall.* *p.* *f*

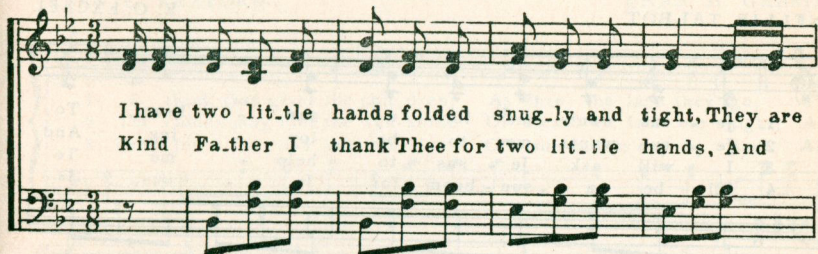
l. h.

No. 132

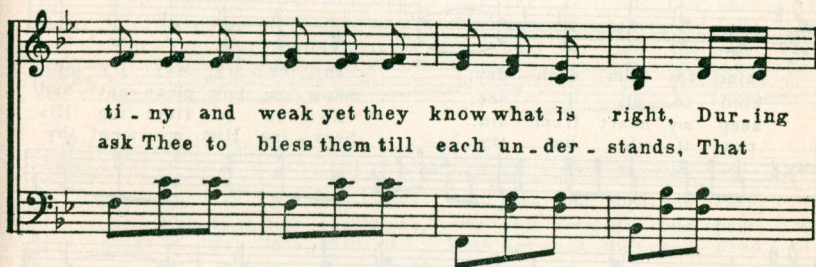
Two Little Hands

BERTHA A KLEINMANN

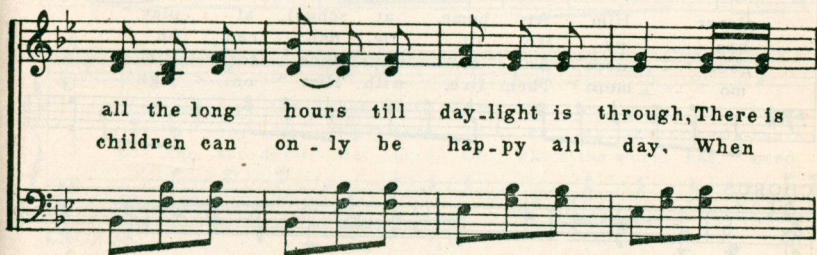
WM. F HANSON



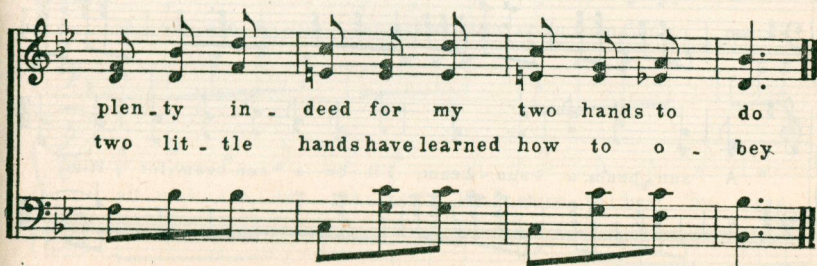
I have two lit-tle hands folded snug-ly and tight, They are
Kind Fa-ther I thank Thee for two lit-tle hands, And



ti-ny and weak yet they know what is right, Dur-ing
ask Thee to bless them till each un-der-stands, That



all the long hours till day-light is through, There is
children can on-ly be hap-py all day, When



plen-ty in-deed for my two hands to do
two lit-tle hands have learned how to o-bey

No. 133

I'll Be a Sunbeam.

To my grandson, Edwin O. Excell, Jr.

Copyright, 1900, by E. O. Excell
Words and Music

E. O. EXCELL

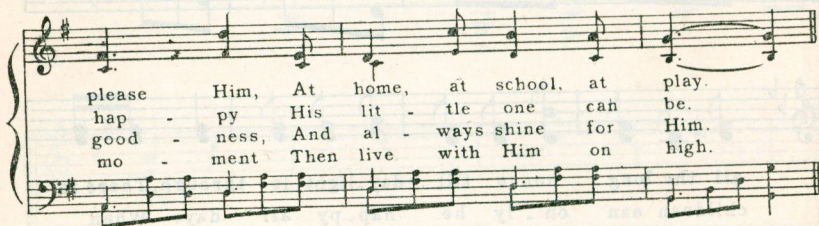
NELLIE TALBOT



1. Je - sus wants me' for a sun - beam, To
2. Je - sus wants me to be lov - ing. And
3. I will ask Je - sus to help me To
4. I'll be a sun - beam for Je - sus; I



shine for Him each day; In ev - 'ry way try to
kind to all I see; Show - ing how pleas - ant and
keep my heart from sin; Ev - er re - flect - ing His
can if I but try; Serv - ing Him mo - ment by




please Him, At home, at school, at play.
hap - py His lit - tle one can be.
good - ness, And al - ways shine for Him.
mo - ment Then live with Him on high.

CHORUS



A sun - beam, a sun - beam, Je - sus wants me for a sun - beam;



A sun - beam, a sun - beam, I'll be a sun - beam for Him.

No. 134

Used by Per.

Little Sunbeams

Copyright, 1902, by E. O. Excell

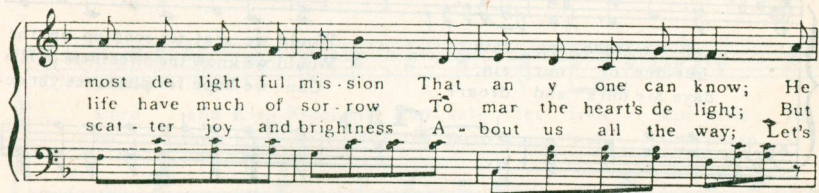
Words and Music

EBEN E. REXFORD

CHAS. H. GABRIEL



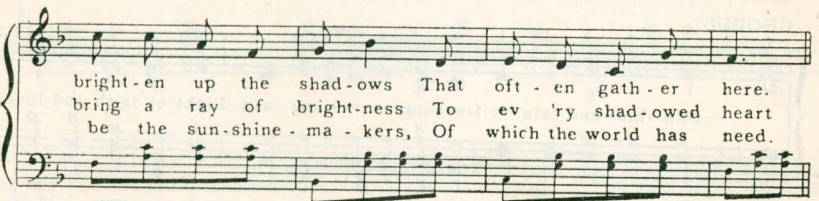
1 I think God gives the chil-dren, As thro' the land they go, The
2 The clouds may hide the sun-shine Of Heav en from our sight, And
3 Then let us live our mis-sion Of sun-beams day by day, And



most de light ful mis-sion That an y one can know; He
life have much of sor-row To mar the heart's de light; But
scat-ter joy and brightness A-bout us all the way; Let's



wants us to be sun-beams Of love and hope and cheer, To
if like faith-ful sun-beams, We chil-dren do our part, We'll
chase a-way life's shad-ows With lov-ing tho't and deed, And




bright-en up the shad-ows That oft-en gath-er here.
bring a ray of bright-ness To ev 'ry shad-owed heart
be the sun-shine-ma-kers, Of which the world has need.

CHORUS.



O we are lit-tle sun-beams, Sent down from God to man; In

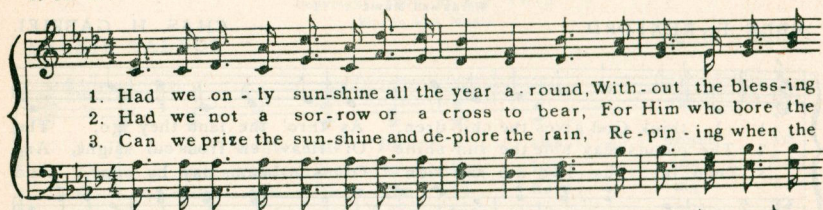


all life's sha-dy pla-ces We shine as best we can.

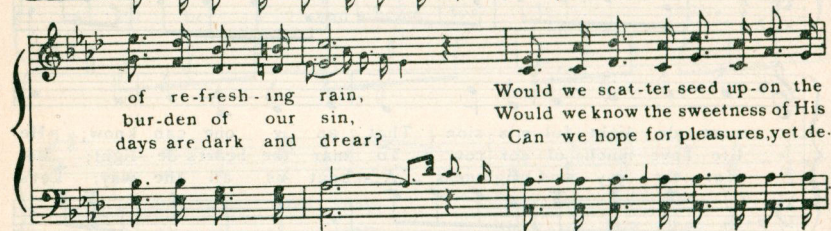
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Words and Music, E. O. Excell, Owner.

CHAS. H. GABRIEL

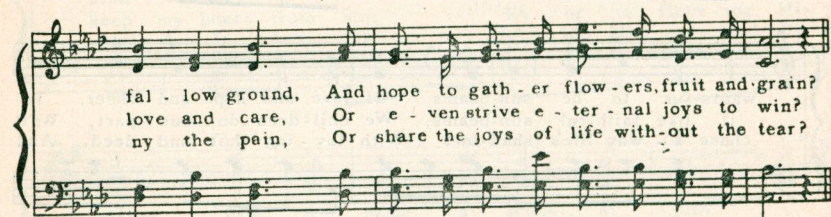
C. H. G



1. Had we on - ly sun-shine all the year a - round, With - out the bless - ing
2. Had we not a sor - row or a cross to bear, For Him who bore the
3. Can we prize the sun-shine and de - plore the rain, Re - pin - ing when the



of re - fresh - ing rain, Would we scat - ter seed up - on the
bur - den of our sin, Would we know the sweetness of His
days are dark and drear? Can we hope for pleasures, yet de -




fal - low ground, And hope to gath - er flow - ers, fruit and grain?
love and care, Or e - ven strive e - ter - nal joys to win?
ny the pain, Or share the joys of life with - out the tear?

CHORUS



Sun-shine and rain, re - fresh - ing, re - viv - ing rain, Light of faith and love,



Show - ers from a - bove! Sun-shine and rain, to nourish the grow - ing grain,



Send us, Lord, the sun - shine and the rain.

Andante Moderato

1. Sweet na-tive land of Thee I sing an an-them to our
 2. The pride of no - ble pi - o - neers the land made sac - red

Lord and King From hill and vale let free - dom ring In
 by their tears In - creas-ing fame come with thy years O

rit. CHORUS
 U - tah fair - est fair - est U - tah U - tah fair - est

U - tah U - tah fair - est U - tah.

3.

Where modest sego lilies grow
 And streams of crystal waters flow;
 'Tis rapture thrills my bosom so
 For Utah fairest Utah.

4.

Where giant mountains kiss the sky
 And peaceful valleys slumber by
 Here let me live and let me die
 In Utah fairest Utah.

No. 137

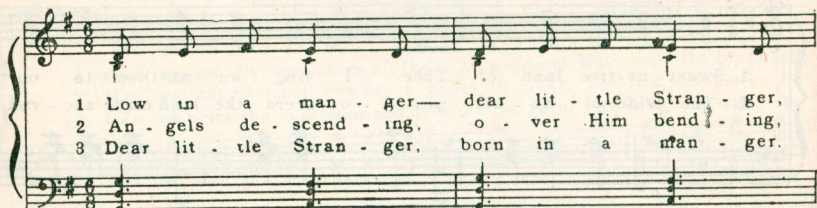
Dear Little Stranger.

Copyright, 1900, by E. O. Excell.

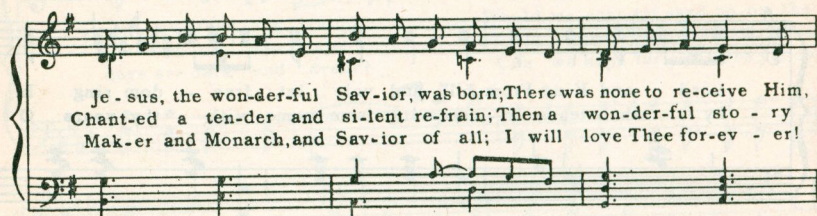
Words and Music

C. H. G.

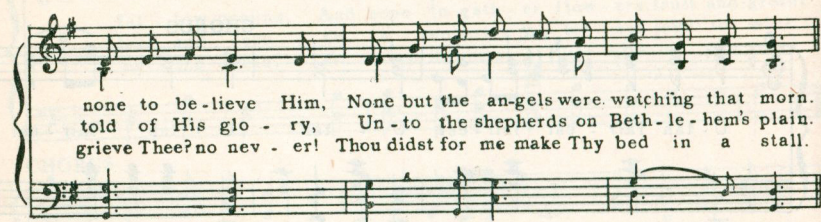
CHAS. H. GABRIEL



1 Low in a man - ger— dear lit - tle Stran - ger,
 2 An - gels de - scend - ing, o - ver Him bend - ing,
 3 Dear lit - tle Stran - ger, born in a man - ger.

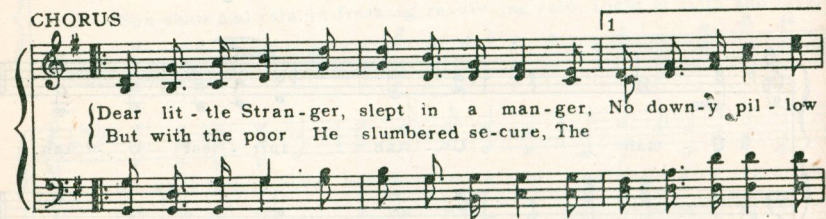


Je - sus, the won - der - ful Sav - ior, was born; There was none to re - ceive Him,
 Chant - ed a ten - der and si - lent re - frain; Then a won - der - ful sto - ry
 Mak - er and Monarch, and Sav - ior of all; I will love Thee for - ev - er!

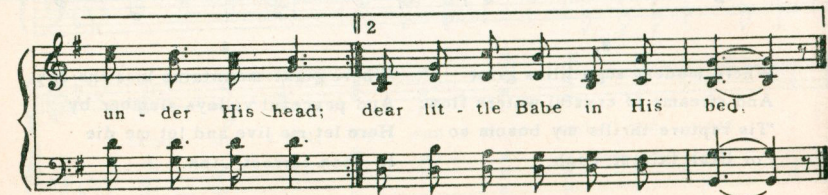


none to be - lieve Him, None but the an - gels were watch - ing that morn.
 told of His glo - ry, Un - to the shep - herds on Beth - le - hem's plain.
 grieve Thee? no nev - er! Thou didst for me make Thy bed in a stall.

CHORUS



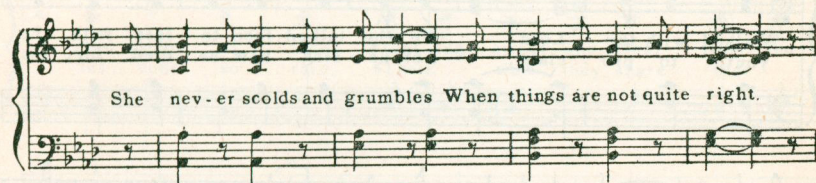
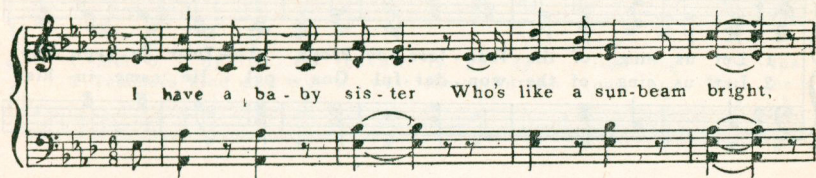
1
 { Dear lit - tle Stran - ger, slept in a man - ger, No down - y pil - low
 But with the poor He slumbered se - cure, The



2
 un - der His head; dear lit - tle Babe in His bed.

IDA ROMNEY ALLDREDGE

A. T. HENSON



2.

Her lips are red as berries
 She has dimples on her cheeks
 Her voice is like sweet music
 Each time our baby speaks.
 Her feet just patter, patter,
 She's busy as a bee
 And everything she shouldn't find
 She's always sure to see.

3.

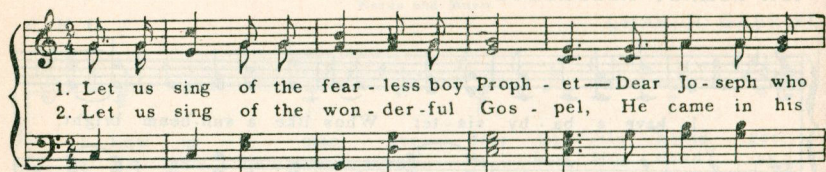
Some folks would name her mischief
 But we all love her so
 It doesn't really matter
 What baby does you know
 And so we call her sunbeam
 Because she makes us glad
 She always has a funny face
 To cheer us when we're sad.

No. 139

Our Prophet Hero

Words by Bertha A. Kleinman

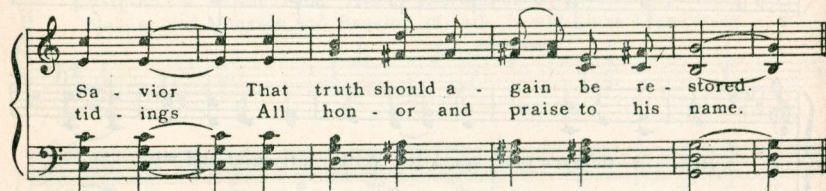
Music by Matilda W. Cahoon



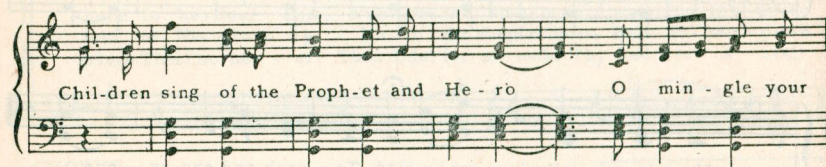
1. Let us sing of the fear - less boy Proph - et — Dear Jo - seph who
2. Let us sing of the won - der - ful Gos - pel, He came in his



"Walked with the Lord." He who talked face to face with the
youth to pro - claim, Let us sing how he died for his



Sa - vior That truth should a - gain be re - stored.
tid - ings All hon - or and praise to his name.



Chil - dren sing of the Proph - et and He - ro O min - gle your



voic - es in praise, Let us car - ry to some - one his



mes - sage, The glo - ry of these lat - ter days.

Words by M. W. CAHOON

Music by JANE ROMNEY CRAWFORD

1. Mel-o - dy up - on the air is gai ly ring - ing 'Tis the
 2. Teachers kind and true a - wait the chil-dren's com ing With their

glad song of love, Float-ing sweet and clear from the
 les - sons so rare, Their time they share that

chil - dren dear Call - ing us to learn of Christ a - bove
 they may learn, And for a fu - ture life pre - pare.

CHORUS

Hear the call! Hear the call! Hear the call! one and all!

There are hap - py hearts and children's voic-es call ing us To the

serv ice of Je - sus our Lord.

No. 141

The Bluebirds.

Words by M. W. CAHOON

Music by OTIS CARRINGTON



The Bluebirds.

Mak - ing all the chil - dren's hearts so glad and
Then our Fa - ther dear will send His bless ings

gay ——— Shed - ding hope and love a - long the
still ——— Help - ing Blue - bird girls to do His

way ——— Hap - py Blue - birds, Daint - y
will ———

Blue - birds, With your col - ors gay ——— Your

The Bluebirds.

mer - ry song with joy pro - longs each hap - py

The first system of the musical score for 'The Bluebirds.' It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are 'mer - ry song with joy pro - longs each hap - py'.

sum - mer day — We will guard you, we will love you,

The second system of the musical score. The vocal melody continues with the lyrics 'sum - mer day — We will guard you, we will love you,'. The piano accompaniment provides harmonic support. The key signature remains one flat.

we will be your friends so true — Bright and mer - ry,

The third system of the musical score. The vocal melody continues with the lyrics 'we will be your friends so true — Bright and mer - ry,'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand. The key signature remains one flat.

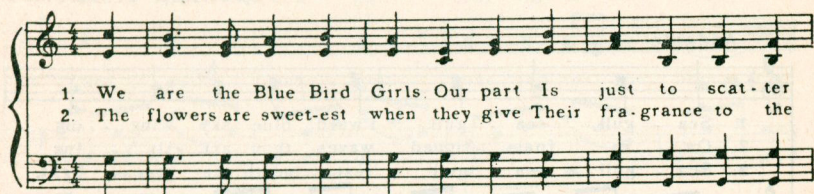
Gay and hap - py For we're Blue - birds true. —

The fourth system of the musical score. The vocal melody concludes with the lyrics 'Gay and hap - py For we're Blue - birds true. —'. The piano accompaniment continues with the same key signature and time signature.

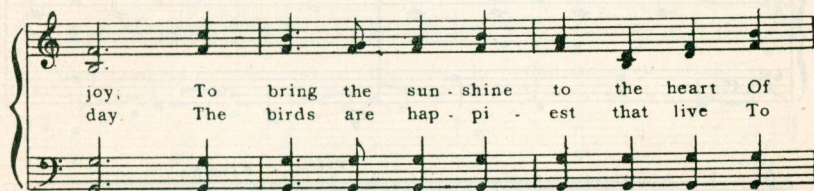
No. 142

The Song of the Blue Birds

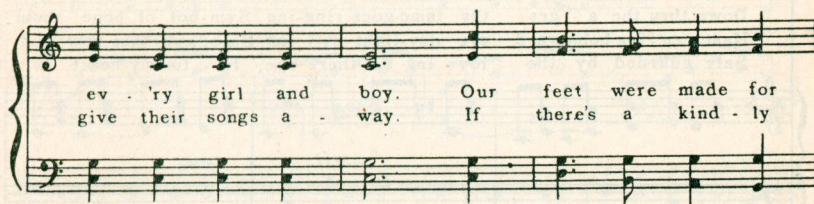
Words & Music by THEODORE E. CURTIS



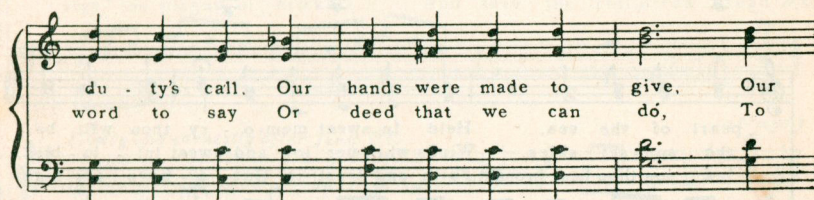
1. We are the Blue Bird Girls. Our part is just to scat-ter
 2. The flowers are sweet-est when they give Their fra-grance to the



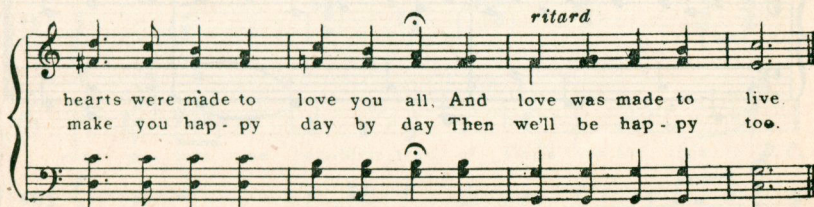
joy, To bring the sun-shine to the heart Of
 day. The birds are hap-pi-est that live To



ev-'ry girl and boy. Our feet were made for
 give their songs a-way. If there's a kind-ly



du-ty's call. Our hands were made to give, Our
 word to say Or deed that we can do, To



hearts were made to love you all. And love was made to live.
 make you hap-py day by day Then we'll be hap-py too.

ritard

Words & Music by
ELEANOR B. THOMAS

Andante

1. Sea - gull, sea - gull t'ward blue sky wing - ing
2. Ov - er foam tipped waves thou art - fly - ing
3. Sea - gull, sea - gull rest 'neath the star - light.

rit. - - a tempo

Down thru the a - ges thy fame goes ring-ing, Sym-bol of hope thou
Hast - en - ing homeward ere day-light dy - ing, Brood's o'er thee now and
Safe guarded by the lov - ing Fa - ther's eye, In - to my heart a

rit.

pearl of the sea. Held in sweet mem-o - ry thou wilt be.
the sun - set skies. Winds whis-per low and sweet lul - la - bies.
les - son thou hast brought, Faith and trust in One a - bove e'er nigh

No. 144

Is The Story True?

Words by GENET BINGHAM DEE

Music by EVAN STEPHENS

Last time only

Sea - gull, Sea - gull, soar - ing in the blue,

Sea - gull, Sea - gull, soar - ing in the blue,

Now I know that real - ly Is the sto - ry true? *Fine*

Stop and tell me real - ly, Is the sto - ry true?

Were you sent by hea - ven In our hour of dread, To

stay the plague of crickets, And save the chil - dren's bread *D.C.**Slowly and earnestly after first D.C.**a tempo J*

Yes, dear children, and bird of faith I shall henceforth be, And

soar a - loft, an em - ble - m true of God's love for thee. *D.C.*

Rise o'er the bil - lows, wand - 'ring Sea - gull,

gloom and thro' shad - ows we hear thy weird call - ing,

Spir - it of free - dom to dis - pell the dark night.

Sea - gull, Sea - gull, God, sent thee long a - go, With thy

snow - y breast from the salt sea's crest To the moun - tain slopes be -

The Seagull.



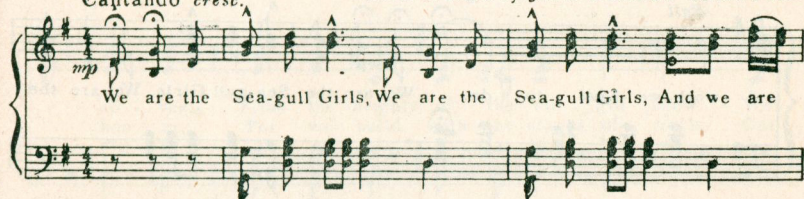
low. Long may thy mis-sion by Saints re-mem-bered be,
Em - blem of faith, hope, lôve and pur - i - ty.

No. 146

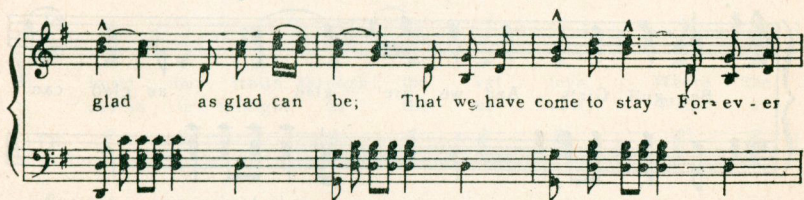
Our Pledge.

Words & Music by JANE ROMNEY CRAWFORD

Cantando cresc.



mp
We are the Sea-gull Girls, We are the Sea-gull Girls, And we are

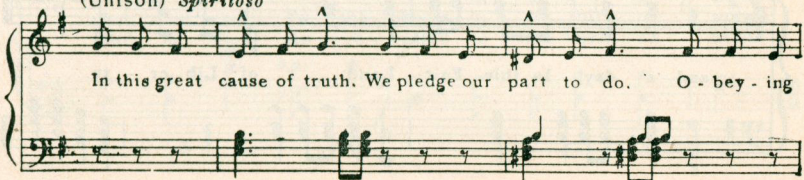


glad as glad can be; That we have come to stay For-ev-er



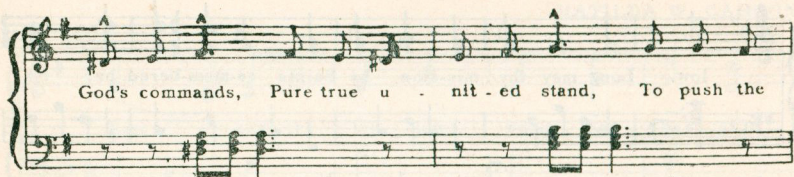
rit.
and a day. In this Fair Land of Lib-er-ty.

(Unison) *Spiritoso*

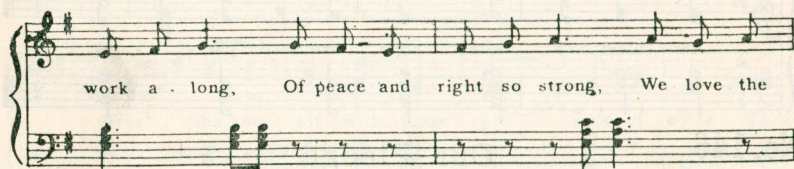


In this great cause of truth. We pledge our part to do. O - bey - ing

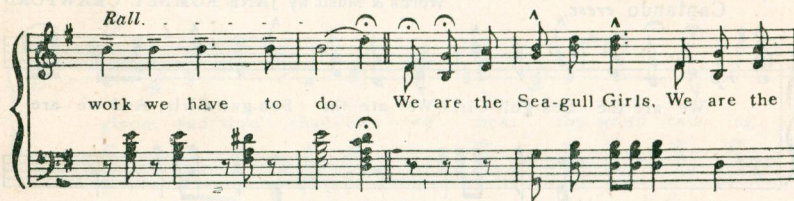
Our Pledge.



God's commands, Pure true u - nit - ed stand, To push the



work a - long, Of peace and right so strong, We love the



Rall.
work we have to do. We are the Sea-gull Girls, We are the



Sea-gull Girls, And we are glad as glad can



be, That we have come to stay For - ev - er

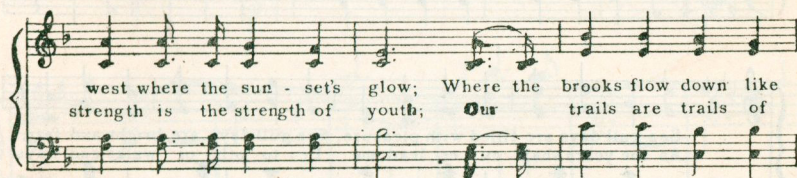


Rall.
and a day, In this Fair Land of Lib - er - ty.

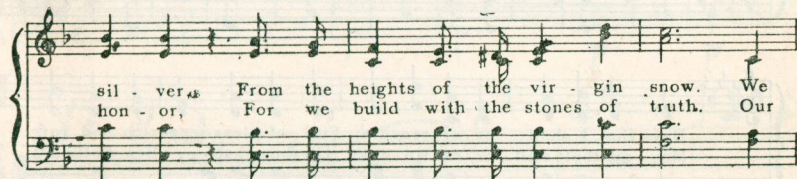
Words & Music by THEODORE E. CURTIS



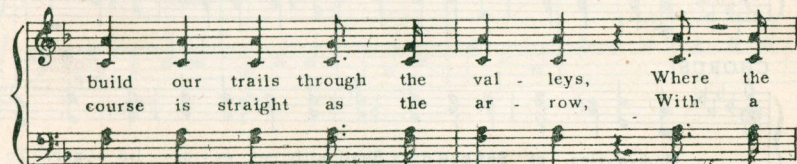
Oh we are the boy trail build - ers, Out
Our light is the light of vir tue, Our



west where the sun - sets glow; Where the brooks flow down like
strength is the strength of youth; Our trails are trails of



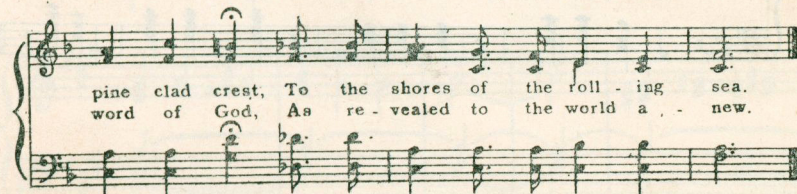
sil - ver, From the heights of the vir - gin snow. We
hon - or, For we build with the stones of truth. Our



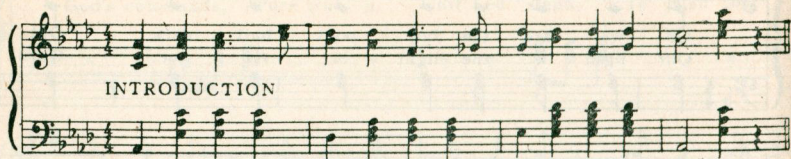
build our trails through the val - leys, Where the
course is straight as the ar - row, With a



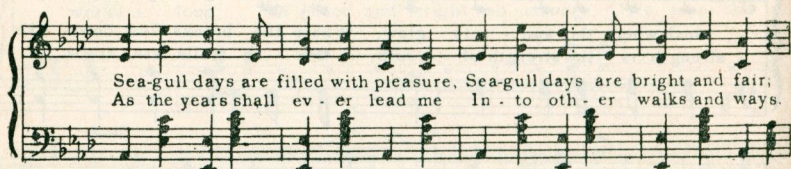
heart beats light and free, Out here in the west from the
faith that's firm and true, Our guide is the rod of the



pine clad crest, To the shores of the roll - ing sea.
word of God, As re - vealed to the world a - new.



INTRODUCTION



Sea-gull days are filled with pleasure, Sea-gull days are bright and fair,
As the years shall ev - er lead me In - to oth - er walks and ways.

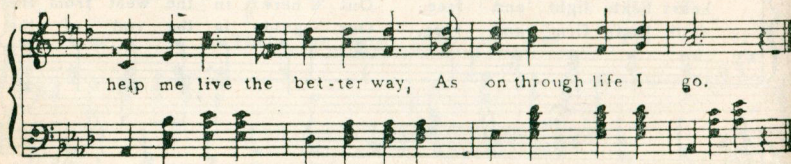


Days that I shall ev - er treasure, Full of bless - ings rich and rare.
May my tho'ts still ev - er lin - ger, On those hap - py Sea - gull days.

CHORUS



Mem-o-ries of Sea-gull days Shall with me ev - er lin - ger, To



help me live the bet - ter way, As on through life I go.

Andante

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of two staves each. The tempo is marked 'Andante'. The first system begins with a piano (*p*) dynamic. The melody in the right hand features a series of eighth and sixteenth notes, with some measures containing slurs and ties. The left hand provides a steady accompaniment of eighth notes. The second and third systems continue the melodic and harmonic development. The fourth system concludes with a 'Fine' marking. The fifth system serves as a postlude, featuring sustained chords in the right hand and a moving bass line in the left hand.

From J. L. Battman's Organ Gems, Vol. II. published by J. Fischer and Bro. New York.

A Dream



D. C. al Fine

Grant's March

Selected.



Grant's March



A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a bass clef and a key signature of one flat (B-flat). The melody is in the upper register, featuring a treble clef and a key signature of one flat. The tempo is marked "Moderato". The score consists of two staves. The first staff contains the piano accompaniment, and the second staff contains the vocal melody. The piano part begins with a series of chords in the left hand, while the right hand plays a melody. The vocal melody is a simple, catchy tune that follows the piano accompaniment. The score is written in a clear, legible style, with notes and rests clearly marked. The overall mood is light and cheerful, typical of a children's song.

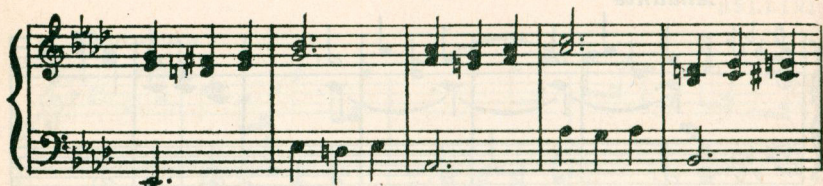
Maestoso

Andante

The musical score is written for organ on a grand staff with five systems. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked *Andante*. The first system begins with a piano (*p*) dynamic. The notation features a mix of single notes, chords, and flowing sixteenth-note passages. The piece concludes with the word *Fine* written above the final measure.

From J. L. Battman's Organ Gems, Vol. II. published by J. Fischer and Bro. New York.

A Prayer



D. C. al Fine

Calisthenic March

H. E. GILES

§

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The melody in the treble clef begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B-flat4, and a quarter note C5. This pattern repeats with various chromatic alterations. The bass clef accompaniment features a steady eighth-note pulse, often with chords or single notes.

The second system continues the melody and accompaniment. The treble clef features more complex rhythmic patterns, including eighth and sixteenth notes. The bass clef continues with its eighth-note accompaniment, providing a solid harmonic foundation.

The third system shows the progression of the march. The treble clef melody includes some longer note values and rests. The bass clef accompaniment remains consistent in its eighth-note pattern.

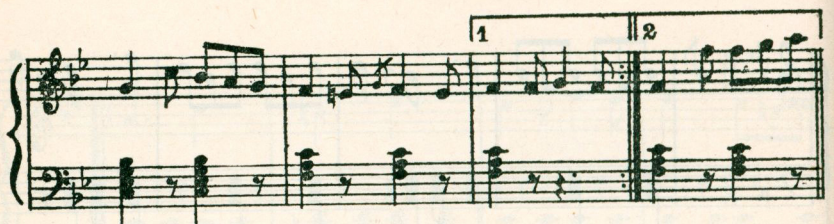
The fourth system concludes the piece with a double bar line. It includes first and second endings, indicated by the numbers '1' and '2' above the staff. The first ending leads back to an earlier section, while the second ending provides a final resolution. The bass clef accompaniment features some chordal textures in the final measures.

Calisthenic March





Dr. Maeser's Favorite March



No. 155

Impromptu

Andante

Arr from Schubert

First system of musical notation. The treble clef staff contains a melody in B-flat major (two flats) with a tempo marking of *Andante*. The bass clef staff provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present, along with the instruction "8 & 4ft. stops" indicating eighth and fourteenth note rests. The system consists of two measures.

Second system of musical notation, continuing the piece. It features the same melodic and harmonic patterns as the first system, with eighth and fourteenth note rests and slurs. The system consists of two measures.

Third system of musical notation, continuing the piece. It features the same melodic and harmonic patterns as the first system, with eighth and fourteenth note rests and slurs. The system consists of two measures.

Fourth system of musical notation, concluding the piece. It features the same melodic and harmonic patterns as the first system, with eighth and fourteenth note rests and slurs. The system consists of two measures, ending with a double bar line.

Impromptu

First system of musical notation. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *mf* (mezzo-forte) is placed above the first measure of the left hand.

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The dynamic marking *dim.* (diminuendo) is placed above the first measure of the left hand, and *p* (piano) is placed above the first measure of the right hand in the second measure.

Third system of musical notation. The right hand features a more active melodic line with some triplets. The left hand continues with the eighth-note accompaniment. The dynamic marking *p* (piano) is placed above the first measure of the left hand.

Fourth system of musical notation. The right hand has a melodic line ending with a fermata. The left hand continues with the eighth-note accompaniment. The dynamic marking *cres.* (crescendo) is placed above the first measure of the left hand, and *p rall.* (piano, rallentando) is placed above the first measure of the right hand.

In march time

Adapted - T. H. WALLIS

The first system of musical notation for 'Marathon' consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The first measure contains a series of chords in the right hand and single notes in the left hand. The second measure features a melodic line in the right hand with fingerings 2, 3, 4, 2 indicated above it, and chords in the left hand. The third measure continues the melodic line in the right hand with a triplet of eighth notes and chords in the left hand.

The second system of musical notation continues the piece. It features a melodic line in the right hand with a fourth finger (4) indicated above it, and chords in the left hand. The third measure of this system has a melodic line in the right hand with a slur and a triplet of eighth notes, and chords in the left hand.

The third system of musical notation includes a forte (*ff*) dynamic marking. The first measure has a melodic line in the right hand with a slur and a triplet of eighth notes, and chords in the left hand. The second measure has a melodic line in the right hand with a slur and a triplet of eighth notes, and chords in the left hand. The third measure has a melodic line in the right hand with a slur and a triplet of eighth notes, and chords in the left hand.

The fourth system of musical notation continues the piece. It features a melodic line in the right hand with a slur and a triplet of eighth notes, and chords in the left hand. The third measure of this system has a melodic line in the right hand with a slur and a triplet of eighth notes, and chords in the left hand.

The fifth system of musical notation concludes the piece. It features a melodic line in the right hand with a slur and a triplet of eighth notes, and chords in the left hand. The final measure is marked with a double bar line and the word *Fine*.

Marathon



Reverie

SCOTSON CLARK

Andante

p

Fine

Reverie

Con Espressione



Reverie



Reverie



Reverie

R. F. Raymond

Andante

String toned Stops
p Harp - Mel. dolce

rall.

p

Reverie

a tempo

p

p

rall.

p

Andante

From J. L. Battman's Organ Gems, Vol. II. published by J. Fischer and Bro. New York.

Andante



Andante



No. 160

Prayer from der Freischütz

WEBER

Adagio

No. 161

Summer Song

Poco Allegretto

GEO. ROSENKRANS



Summer Song

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef begins with a quarter rest, followed by eighth and quarter notes. The bass clef accompaniment features a simple harmonic line. The system concludes with a double bar line. Above the final measure, the markings *dim.* and *poco rit.* are written.

Tempo primo

The second system begins with the tempo marking *Tempo primo*. The melody continues with eighth and quarter notes. The bass clef accompaniment is marked *mf* and consists of dense, repeated chords. The system ends with a double bar line.

The third system continues the musical piece. The melody in the treble clef uses eighth and quarter notes. The bass clef accompaniment maintains the pattern of repeated chords. The system concludes with a double bar line.

The fourth system continues the musical piece. The melody in the treble clef uses eighth and quarter notes. The bass clef accompaniment maintains the pattern of repeated chords. The system concludes with a double bar line.

The fifth system concludes the musical piece. The melody in the treble clef uses eighth and quarter notes. The bass clef accompaniment maintains the pattern of repeated chords. The system concludes with a double bar line. Above the final measure, the markings *dim.* and *poco rit.* are written.

No. 162

The Pilgrim's Song of Hope

(A Celebrated Andante)

Batiste

Andante

The first system of musical notation is for the first four measures of the piece. It is written for piano in G major (one sharp) and 3/4 time. The tempo is marked 'Andante'. The music begins with a piano (*p*) dynamic. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A long slur covers the entire first system.

The second system of musical notation covers measures five through eight. The piano (*p*) dynamic is maintained. The melody continues in the right hand, with some chromatic movement, while the left hand accompaniment remains steady. A long slur covers the entire second system.

The third system of musical notation covers measures nine through twelve. The piano (*p*) dynamic is maintained. The melody continues in the right hand, with some chromatic movement, while the left hand accompaniment remains steady. A long slur covers the entire third system.

The fourth system of musical notation covers measures thirteen through sixteen. The piano (*p*) dynamic is maintained. The melody continues in the right hand, with some chromatic movement, while the left hand accompaniment remains steady. A long slur covers the entire fourth system. The piece concludes with a *rall.* (rallentando) marking in the final measure.

The Pilgrim's Song of Hope

a tempo

First system of musical notation. The treble clef staff contains a melody with a long slur over the first four measures. The bass clef staff provides a harmonic accompaniment. The dynamic marking *pp* (pianissimo) is placed above the first measure of the bass staff.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. The dynamic marking *p* (piano) is placed above the first measure of the bass staff.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. The dynamic marking *p* (piano) is placed above the first measure of the bass staff.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. The dynamic marking *dim.* (diminuendo) is placed above the first measure of the bass staff. The tempo marking *rall.* (rallentando) is placed above the third measure of the bass staff. The system concludes with a double bar line.

No. 163

Voluntary

Andante



From J. L. Battman's Organ Gems, Vol. II. published by J. Fischer and Bro. New York.

Voluntary



Andantino

p dolce

The first system of musical notation for the piece. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked *Andantino*. The dynamics are marked *p* (piano) and *dolce* (sweetly). The melody in the treble clef begins with a quarter note G4, followed by a half note F#4, and then a series of eighth and sixteenth notes. The bass clef accompaniment starts with a half note G3, followed by a half note F#3, and then a series of eighth and sixteenth notes.

The second system of musical notation. The treble clef continues the melody with a half note G4, followed by a half note F#4, and then a series of eighth and sixteenth notes. The bass clef accompaniment continues with a half note G3, followed by a half note F#3, and then a series of eighth and sixteenth notes.

The third system of musical notation. The treble clef continues the melody with a half note G4, followed by a half note F#4, and then a series of eighth and sixteenth notes. The bass clef accompaniment continues with a half note G3, followed by a half note F#3, and then a series of eighth and sixteenth notes.

rit. Fine

The fourth system of musical notation. The treble clef continues the melody with a half note G4, followed by a half note F#4, and then a series of eighth and sixteenth notes. The bass clef accompaniment continues with a half note G3, followed by a half note F#3, and then a series of eighth and sixteenth notes. The system concludes with a *rit.* (ritardando) marking and a *Fine* marking.

Willow Brook



Moderato
Harp

Arr. from Randegger



No. 166 President Young's Funeral Hymn

Moderato

Careless. Arr. H. E. Giles



No. 167

Prelude No. 1

GEO ROSENKRANS

Andante

First system of musical notation for 'Prelude No. 1' by Geo Rosenkrans, marked 'Andante'. The system consists of two staves (treble and bass clef) joined by a brace on the left. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The right hand features a series of chords and a melodic line, while the left hand plays a steady eighth-note accompaniment. A crescendo hairpin is visible in the middle of the system.

Second system of musical notation for 'Prelude No. 1' by Geo Rosenkrans, marked 'Andante'. This system continues the piece with the same two-staff format and key signature. It begins with a piano (*p*) dynamic. The musical texture remains consistent with the first system, featuring chords in the right hand and eighth-note accompaniment in the left hand, with a crescendo hairpin.

piu mosso

Third system of musical notation for 'Prelude No. 1' by Geo Rosenkrans, marked '*piu mosso*'. The tempo and mood change here. The system uses two staves with a key signature of three flats. The right hand has a melodic line with a crescendo (*cres*) hairpin. The left hand features a rapid eighth-note accompaniment starting with a pianissimo (*pp*) dynamic. A 'poco' marking is placed above the final measure of the system.

Fourth system of musical notation for 'Prelude No. 1' by Geo Rosenkrans, marked '*piu mosso*'. This system continues the piece with the same two-staff format and key signature. The right hand has a melodic line with an accent (*a*) over the first measure. The left hand continues with the rapid eighth-note accompaniment, marked with a 'poco' dynamic. The system concludes with a final measure.

Prelude No. 1

Tempo primo

Tempo primo

f

p

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part begins with a forte (f) dynamic, followed by a piano (p) dynamic. The score includes a double bar line and a repeat sign. The word "Fine" is written at the end of the piano part.

Fine

D. C. ad lib.

Prelude No. 2

GEO. ROSENKRANS

Moderato

The musical score is written for piano on a grand staff with two systems. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked *Moderato*. The first system consists of two measures. The first measure has a piano (*p*) dynamic marking. The second system also consists of two measures. The third system consists of two measures, with a piano (*p*) dynamic marking in the first measure. The fourth system consists of two measures, with a mezzo-forte (*mf*) dynamic marking in the first measure. The piece concludes with a *Fine* marking at the end of the final measure.

Prelude No. 2

First system of musical notation. The treble clef staff contains a melody with a slur over the first two measures. The bass clef staff contains a rhythmic accompaniment of eighth-note chords, marked with a '7' and a 'pp' (pianissimo) dynamic marking.

Second system of musical notation. The treble clef staff continues the melody with a slur. The bass clef staff continues the eighth-note chord accompaniment, marked with a '7'.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the eighth-note chord accompaniment, marked with a '7' and a 'cres.' (crescendo) dynamic marking.

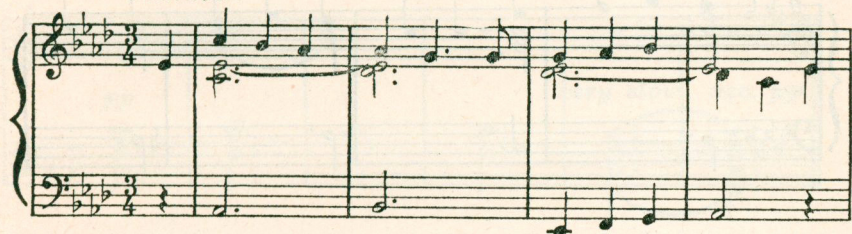
Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the eighth-note chord accompaniment, marked with a '7' and a 'dim.' (diminuendo) dynamic marking. The system concludes with a double bar line and a 'D. C.' (Da Capo) instruction.

No.169

Moonlight Thoughts

SIDNEY SMITH

Cantabile



Moonlight Thoughts

831.54



Nephite Lamentation

Thomas Durham. Arr. H. E. Giles

First system of musical notation. The treble clef staff contains whole rests. The bass clef staff contains a series of chords. The first four measures are marked *pp*. The last two measures are marked *very slow. acc. pp* and feature a long, curved line spanning across them.

Second system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains chords. The first measure is marked *vox humana.*

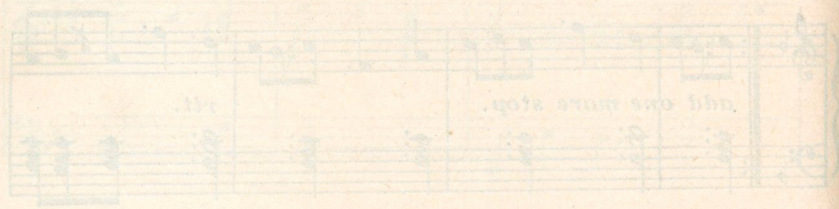
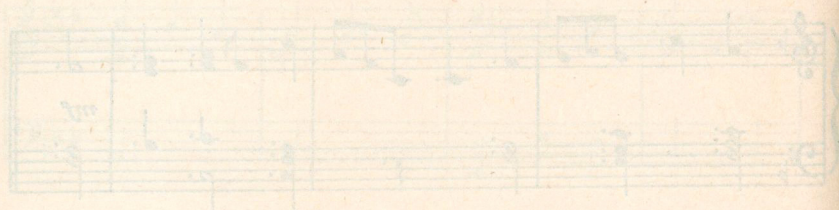
Third system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains chords. The last measure is marked *mf*.

Fourth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains chords. The first measure is marked *add one more stop.* The last measure is marked *rit.*

Fifth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains chords. The first measure is marked *a tempo*. The second measure is marked *dim.* The last measure is marked *rit.*

Nephthie Lamentation

Thomas Dartm. Arr. H. E. Gilson



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How Ensign Peak came about? and what
it signifies — (1932)

February 17th Primary
4:00 P

El Johnson - Eleanor

112 W. C

Sec. 68 -

25th Verse
26-27

4 more child.

Primary Teacher for
the year of
1932 -

'Beginners group'

Nibley Park Ward.

Mrs. Astin Pres.

Johnson's
see

Wallace

Eleanor

Stanley

Dad - Ivar

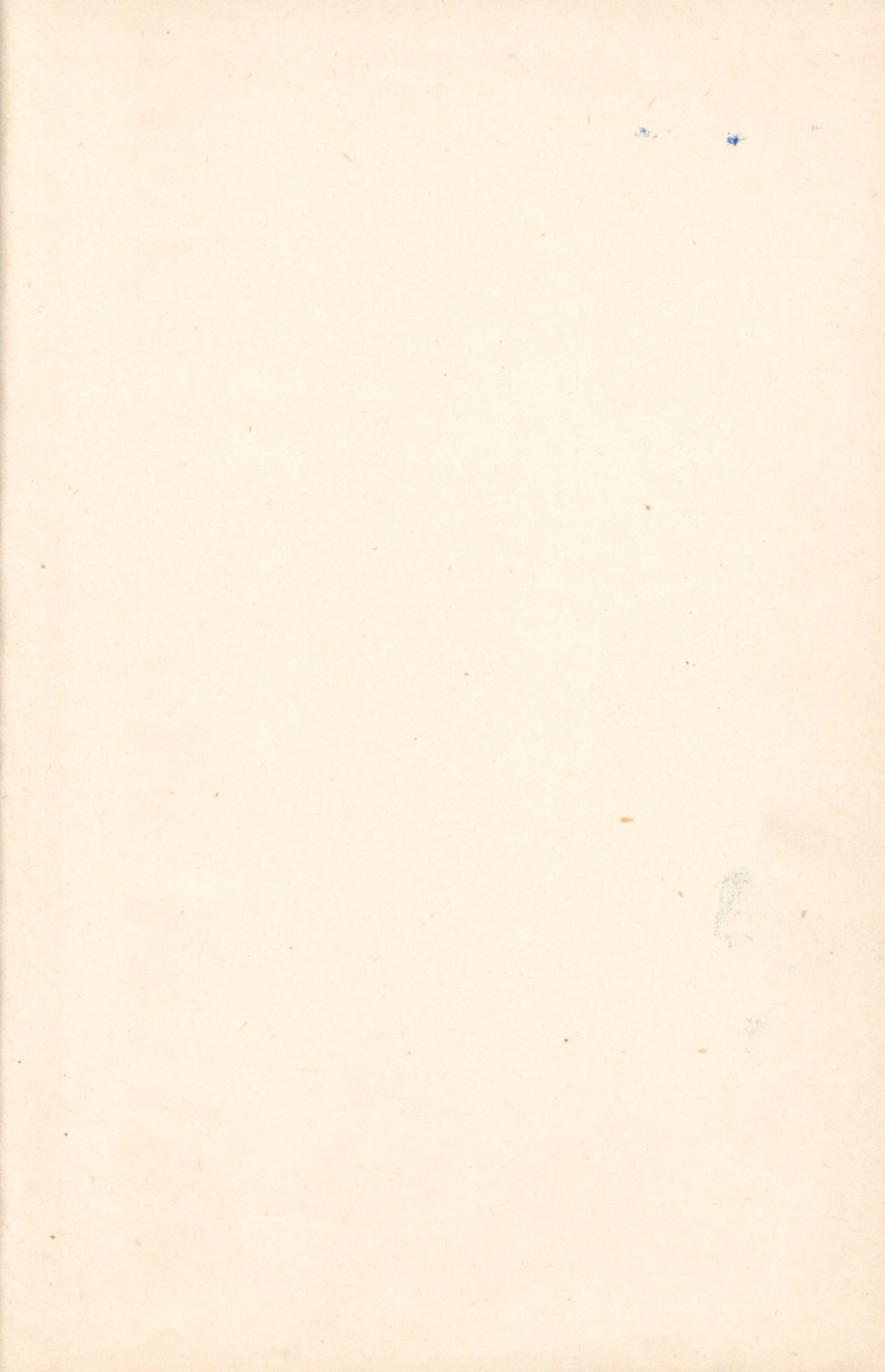
Mother - Ella

Mrs. Astin

Ending Social

Mrs. Hughes

May 26.



How many books can you read
at a time?

1912
Library of the University
of Chicago

Johnston, Eleanor

Primary Studies for
the year
1912

1912
Primary Studies for
the year

Johnston
Eleanor
Primary
Studies
for the
year
1912

